



## THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

### OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing  
SUNDAY, JUNE 29th.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
SHEFFIELD (Relay)	
PLYMOUTH (Relay)	
EDINBURGH (Relay)	
LIVERPOOL (Relay)	

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A WANDERER ON WIRELESS.  
By Robert Keable.

THE LAMENT OF A LISTENER.  
By Fison Young.

WITH RADIO TO THE ARCTIC.  
A Talk by George Binney.

PIECES IN THE PROGRAMMES.  
By Percy A. Scholes.

#### OFFICIAL NEWS AND VIEWS.

RATES OF SUBSCRIPTION to "The  
Radio Times" (including postage): TWELVE  
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## The Broadcasting of Friendship.

**F**RRIENDSHIP, I suppose. There are few words in the English language with which greater liberties are taken. It has to bear an amazing variety of interpretation. It is pressed into service to cover almost every measure of human relationship, and if anything of its real sense remains, it is most shockingly abused. In the common employment of the term it means little or nothing.

It may purport to carry the most exalted and princely qualifications with all the gracious attributes of loyalty, unselfishness, and devotion in an absolute form—for in the service of a high friendship these qualities may be blind, irrational, almost unlawful, and yet commendable. On the other hand it is prostituted by the most casual and apocryphal applications. We could do with a range of different expressions whereby there might be conveyed our diverse degrees of sympathetic reaction to the personalities and actions of others.

The man who places our interests far above his own, indeed whose interests are effaced by ours and whose whole life may be centred in our service, is our friend. So is the policeman at the corner with whom we come to pass the time of day, or the head-waiter upon whom we think we can rely for the securing of a favourite table. Quite useful friends, too, but language is non-penal if the same word be used to imply relationships so vastly different. If the criterion of friendship were to be the presence or absence of ulterior motive, some hasty adjustments in terminology would be required.

Between such extremes as these there are, of course, many grades of real or pseudo-friendship established through the medium of business associations, common interests, or mutual respect. Genuine enough, many of them, and greatly to be valued. These are the friendships, so to speak, that may go a certain distance, even

a long way, towards nobility, but would undoubtedly not stand the strain beyond a point, and should never be expected to do so.

Our affections, even in their high estate, suffer, in common with conceptions of space and matter and all the abstract relationships such as time, from the taint and conditionings of relativity. Friendship, abstract and immutable, is, I suppose, in this limited existence, like truth, unattainable. Within these overruling qualifications real friendship may, however, still be attained by a very few. It is a possession past all pricing. I believe it comes once only in a lifetime. Since a condition of the best friendship is the ability to dispense with the manifestations of it, it may persist when the sensible tokens have disappeared.

Friends are common, it is said, friendships very rare. Many pious frauds are perpetrated under its guise. Someone has suggested that the most we should hope for is a faint neutrality.

And what is friendship but a name,  
A charm that lulls to sleep,  
A shade that follows wealth or fame  
And leaves the wretch to weep?

I am not endeavouring to be cynical. I have only been wondering what people really mean when they write, as they so often and so kindly do, and say that they have come to look on us in this broadcasting business as their friends. It is very delightful to be told this. It is gratifying in the highest and best degree. It is exactly the way in which we should like to be regarded. But, as there are still some folk around who seem to take a peculiar delight in trying to catch us below when we ought to be on deck, and who devote considerable energy to finding fault and to imputing false motives, we should be careful of our words, and analyse our intentions and our feelings before we venture to commit them to speech or writing.

(Continued overleaf in column 3.)



# A Wanderer on Wireless.

By ROBERT KEABLE, Author of "Simon Called Peter," "Peradventure," etc.



MR. ROBERT KEABLE.

IT struck me in bed this morning that I have, at long last, a claim on fame. Where I live there isn't a single listener, for the nearest broadcasting station is 3,500 miles away across the Pacific; and we get no closer to wireless than that the French operator picks up English marconigrams and gives us an excellent comic news-sheet every other day. I

don't suppose that anyone else has written for *The Radio Times* who could say that. Also, incidentally, one misses that news-sheet. It is the most entertaining and, at the same time, the most instructive comment on our civilization that I know. It's—yes, but even if it's wireless, it isn't broadcasting, and I had better get off it.

## Growth of Aerials.

What I really want to point out, however, is that I am in a good position to write about wireless. When I left England last, the first broadcasting station in the British Isles had, I think, just been opened, and the first thing I noticed when I returned was that the aerials of the small houses whose back gardens run down to the main line into Victoria Station had the clothes-pegs pretty well bent.

And the first thing almost that I did at home was to purchase a four-valve set and instal it in my father's vicarage.

So I saw nothing of the experimental stage. I know nothing of cheap crystal sets and scullery taps. I left a village in which the morning paper constituted our touch with the outside world, and I returned to one in which the grandfather clock is corrected every night by Big Ben. (And that's more than you would think. It's no use, now, being late for church, and saying: "Vicar's clock's wrong. 'E were five minutes too soon, e'mornin'.")

## "A Long Way to Go."

I ask myself, first of all, then, what I honestly think of this new thing, and I reply right away that I think it has got a long way to go yet. In saying that, I don't honestly know whether I'm to blame, or the B.B.C., or the Rest of England, or whether listening has yet, indeed, to be much improved before it is really satisfactory, but I do want to record that impression. I am sure there must be plenty of listeners who would like to say what I am going to say.

It's like this. When I went to buy, I asked for a set that would enable me to hear at least the British Isles and France, and I signed my cheque without complaint. I thought that one sat in an armchair, with the loud speaker effectively placed on a convenient shelf, and that with one gracefully outstretched arm and a smile on the face one would switch one's wondering parents from the Eiffel Tower to Aberdeen when they began to say the sort of things in Paris that they do say, you know, and that aren't exactly the thing in an English vicarage. It's like that in the advertisements, anyway.

## "Wirrh, Tap, Tap, Bang, London."

Well, of course, it's not like that in fact. We're supposed to hear London when C1 is at 16 (the Editor said this article was to be non-technical, but I should like you to think I could make it technical if I wanted to do so) and C2 at 42; but, in point of fact, we can't get away from

London, revolve we C1 and C2 never so wildly. We occasionally get: Wirrh, wirrh, bang, tap-tap, tap-tap, tap, wirrh, Birmingham (for thirty seconds), wirrh, tap-tap, tap-tap, bang, London—"Confound it, there's London talking again!"—wirrh, tap-tap, and so on. Once in a while, as a great treat, there is incredible elfin music, far off, but quite clear, very lovely, very other-worldly, and that is Paris. But usually it sounds as if half the British Navy were shouting Morse at each other in the Channel, and the other half foundering in a thunderstorm. And we never get anywhere else.

Now, as I say, a lot of this may be our fault, or the fault of our set; but then, the B.B.C. has got to reckon on having fools like ourselves with them till the crack of doom, and before listening is all that the advertisements say of it, somebody or other has got to make it foolproof. Before it is perfect, Morse and thunderstorms and "2LO" too loud at forty miles have got to be eliminated. Now, I don't know. I haven't an idea. I should think it impossible if the B.B.C. hadn't already achieved the impossible.

## Almost Achieving the Impossible!

I say that deliberately. In my mind, there was one great problem about broadcasting when I left England. I argued about it something like this. The man who reads the *Daily Herald* won't thank you for the *Morning Post*. The serious folk who go to a theatre to see Shakespeare or a problem play don't really care about *Stop Flirting*. The people who can dance all night for weeks on end to "*Bananas*" and the like don't really care for classical music. The man who reads his evening paper in the train home every evening won't want a *News Bulletin*. The public that wants seriously to hear about the Stellar Nebulae and the chances of splitting electrons isn't really interested in Pip, Squeak, and Wilfred. In a word, the B.B.C. proposes to entertain the British Isles for a nightly audience, and neither Religion nor Drama nor Literature nor Art nor Science nor anyone else has ever done that yet.

Before, then, I criticize their programmes, I take off my hat right now (as I'm trying to learn to say naturally) to the B.B.C. and say that they've done it. Wireless must be doing more to give us a good standard of general knowledge and sympathy than anything else in the Three Kingdoms. It is making silly people serious and serious people silly, and I don't know which is the more valuable. I'd like to say a great deal more on that line, only the B.B.C. doesn't want praise. But just this: it has taken folk into theatres who even in our time thought them strongholds of the devil, and folk into churches who thought them lunatic asylums. And that comes as near the achievement of the impossible as anything else I know.

## Critical Impressions.

But coming now, let us say, to the programmes of the past few weeks. I would like to give my own critical impression. In the first place, I think the broadcasting of things like the Empire Commemoration at Wembley a mistake. In theory it is all very well, and at first it is magical to hear the cheers of the crowd and the voice of an invisible officer saying: "Right-turn, Quick-march." But, in fact, drums and fifes for half an hour when you can't see the uniforms and the crowd aren't worth the electricity. The cheers of the crowd (and the sound of its feet, too) don't really in the least make up to you for not seeing the Prince of Wales. A small choir in the studio at "2LO" is more impressive than massed bands in Wembley. And when

## The Broadcasting of Friendship

(Continued from the previous page.)

Having done so I am prepared to abide by what I have just said. It can very easily be proved that we have no ulterior or inferior motives. Equally those who say they so regard us have none either. The element of service is an essential characteristic of friendship, and to the extent in which it is perhaps the paramount element, to that same extent we are justified in expecting to be looked upon in the execution of this great public service as friends. For this is a public service.

Now friendship is not a one-direction process, and those who would have friends must show themselves friendly. There is a distinct and necessary mutual obligation implied. Our work is certainly very interesting, but it is by no means easy. There is no criterion of success. The strain is constant; slackness and inefficiency are not tolerated. Faults must be magnified out of all proportion, without compensating approval of merit. It is the only possible way. Please remember this, and that in the friendship of our listeners is the satisfaction and reward of our efforts. From it also is evolved the stability of the service.

J. C. W. KERR.

you've had the loud speaker out for the arrival of everybody, and the drums, and the marching up and down, and the anthems, and the prayers, your battery gives out when the Archbishop begins to speak. Of course, it shouldn't, but it does. And what's more, it always will.

Next, I think such a thing as the reading of Shakespeare's plays a mistake also. The number of people who can't read for themselves if they want to, must be very limited, and the people who can and want to, want to read them, perhaps with a glossary handy, certainly the whole play. Or, alternatively, no reading ever makes up for not seeing a play—for the vast majority of us, anyway. If "2LO" broadcast to Central Africa where there are no libraries and no theatres and hardly any white people to talk to, I daresay an hour with Shakespeare would be delightful; but in Great Britain the people who want Shakespeare can read him or see him, or join a Shakespeare Society.

## Concerning "Stunts."

All big "stunts," in my opinion, want treating with great caution. Thus, while there are some personalities whom one is glad to hear just because they are personalities, the great majority of after-dinner speeches are not worth broadcasting. If it wasn't for the dinner, I don't suppose anyone would go to hear them. The thing usually amounts to platitudes pronounced by guests who are really only put up for conversation's sake and to say thank you for having been invited. If you haven't been invited, all that is a little dull. No, the successful wireless big stunt is a specialized thing, such as the B.B.C. round the Empire programme on Empire Day recently.

But negative criticisms of small points are of little value. I should much prefer to take a positive platform.

(To be Continued Next Week.)

## ITEMS FROM GERMANY.

A decision by the Department of Traffic provides for the installation on all German Flying Grounds of any importance of wireless stations for the exchange of private messages with aeroplane passengers, as well as for the transmission of weather reports to and from German and foreign Meteorological Observatories.

GERMAN insurance companies intend to increase premiums on houses on which wireless installations have been erected owing to the alleged increase in danger from lightning.



# Official News and Views. GOSSIP ABOUT BROADCASTING.

## "The List of the Bells."



M. JEF. DENYN.

THE half-hour recital from 9.30 to 10.0 p.m. on July 8th will be given by Mons. le Chevalier Jef Denyn on the Simon War Memorial Carillon at Wembley. This is at present installed in the Victoria Research Hall Tower at the exhibition, and is to be shipped to Canada later in the year. Mons. Denyn is carillonist at St. Rombold's Cathedral Tower at Malines, as his father was before him. He is the principal of the school for carillonists established in that town under the auspices of the Belgian Government, and is acknowledged to be the foremost carillonist of the day. King Albert attended one of his recitals a few years ago, and about that time created him a Chevalier of the Order of Leopold. Until the New York carillon of fifty-three bells, now under construction, has been completed, that at Malines takes precedence as the heaviest and most important carillon in the world.

## The Director of Education.

There seems to be some misapprehension in certain quarters regarding the appointment of Mr. J. C. Stobart as Director of Education to the Company. Mr. Stobart will take up his duties with us on August 15th, and from that date, for at least one year, will be wholly engaged by us as Director of Education. His appointment will not, as has been stated, be of a semi-official character any more than that of any other member of the staff. He will in every way be an official of the Company, and not of the Board of Education, during the time he is with us.

## "Pygmalion and Galatea."

Newcastle Station is to broadcast the full comedy in three acts by Sir W. S. Gilbert, "Pygmalion and Galatea," on July 4th. According to the Greek legend Pygmalion was a sculptor in Cyprus who, though he hated women, fell in love with one of his own superb statues, which Aphrodite, at his earnest prayer, endowed with life. This was not the sea-nymph Galatea, beloved by Polyphemus, who joined her sister nymphs on the death of Actis, but the one whose story is told in Ovid's "Metamorphoses." Sir W. S. Gilbert adapted it in his comedy, and makes the sculptor a married man whose jealous wife, after considerable trouble, caused the animated statue voluntarily to return to its original state. The performance will be given in the studio by the Newcastle Company of the People's Theatre.

## An All-Star Concert.

On Sunday afternoon, June 29th, an all-British orchestral concert, conducted by Mr. Dan Godfrey, Junr., will be broadcast from the Local Station. The artists will be Miss May Rlyth, the well-known soprano of the British National Opera Company, and Mr. William Lewis, tenor. The programme includes a number of interesting works, such as the English Pastoral Impressions by Ernest Farrer, a young English composer who lost his life in the war. In the evening London will give an all-star programme, the artists being Miss Carmen Hill, Mr. Robert Radford, Miss Daisy Kennedy, and Miss Beatrice Harrison, who recently coaxed the nightingales to sing in her Surrey garden.

## Opening of Leeds-Bradford Relay Station.

The Leeds-Bradford Relay Station will be opened on July 8th. The programme will include the Grenadier Guards Band, Miss Elsie Suddaby, soprano, and Mr. Walter Widdop, tenor. Miss Suddaby is herself a native of Leeds who has made herself popular with broadcast audiences in many parts of the country, and Mr. Widdop adds additional local colour to the programme as this distinguished singer of the British National Opera Company is a native of Halifax. Apart from the opening speeches another interesting feature of the programme will be a conversation between Bournemouth and Aberdeer, which will be heard by those present at the ceremony as well as by those listening by their sets.

## "Abraham Lincoln."

A special Independence Day programme will be given by the Cardiff Station on July 4th. The American Consul at Cardiff will speak and introduce Dr. H. E. Fosdick, the distinguished American theologian and preacher, who will speak on Independence Day and its significance. He will also give a brief introduction to Mr. Drinkwater's play, *Abraham Lincoln*, which will be broadcast on the same evening.

## London's "Lucky Dips."

Crystal set users in London will have an opportunity of hearing provincial stations outside their normal range on Wednesday, July 2nd, when a number of short dips will be made into the programmes of provincial stations. First one station and then another will be given, providing unusual interest for the listener.

## A Versatile Composer.

On Monday, June 30th, the Hours with Living British Composers Series will deal with the music of Gerrard Williams, a versatile composer whose works range from small piano-forte pieces and songs to choral and orchestral work. It may be remembered that he was the composer of the ballad-opera "Kate," recently produced at the Kingsway Theatre. His potpourri has been performed by the leading London and provincial orchestras and in America it was conducted by Mr. Albert Coates. The pianist will be Mrs. Norman O'Neill, distinguished for her vivacious interpretations of the music of Scarlatti.

## The Magic Carpet Series.



Major FRED J. NEY.

Major Fred J. Ney, who is to broadcast from the Cardiff Station on "Canada," on July 3rd, is well fitted to give that talk in the Magic Carpet Series of talks which Cardiff still continues. At one time he was Chief Secretary to the Department of Education in the Province of Manitoba, and was prior to that Headmaster of St. Mary's High School, Cairo. He has also been headmaster at the English College, Nicosia, Cyprus, and is at present founder and honorary organizer of the Overseas Education League. This organization provides travel facilities for teachers, and was responsible for the organization of the scheme for interchange of teachers between Canada and other parts of the Empire. As executive secretary of the Canadian National Council of Education he was responsible for the working of the National Lecturership Scheme inaugurated in the spring of 1923 by Sir Henry Newbolt and Sir Michael Sadler.

## "The Planets."

The Manchester Station has formed a new company, "The Planets," to produce comedy during the summer evenings, and its first performance will take place on July 8th, when a musical farce, *Princess Sonia*, will be performed. The basis of the production is a light plot connecting the parts, which are each written to suit the player, introducing numbers from musical comedies (by permission), and songs more serious.

The names of the players are not given, but their identities will be covered by each one taking the name of one of the planets. This may provide some interest to the listeners who have heard the voices of the players in the previous dramatic productions from this station, and they are invited to send in postcards giving the correct cast of the play. Those who send the complete cast correct, or in the absence of this, the person nearest the correct solution, will be invited to visit the station and spend an evening in the Studio whilst a programme is in progress.



"By the way, Millie—"  
"Please don't disturb me, Mother—The set's fine."



# The Beginnings of Opera.

## Greek Dialogue Supported by Chords of Music.

MR. FREDERICK AUSTIN, Artistic Director to the British National Opera Company, speaking recently at a reception at Downing Street, given in order to bring to the public notice the merits of opera in English, said that "opera was still largely the privilege of the rich." In asserting this, he overlooked for the purpose of emphasising a particular point, a number of reasons why opera has never been, at any rate in this country, a popular entertainment.

### Following the Renaissance.

For a long time before the performance of opera became a social function which the wealth of a few helped largely to maintain, it was almost exclusively the interest of musical and artistic intellects. The beginnings of Opera following the Renaissance of music in the Middle Ages were due, as Mr. Percy A. Scholes has pointed out in his "Second Book of the Great Musicians" (Oxford University Press, 4s. 6d. net), to the efforts of learned men.

"One little group used to gather at the palace of a Count Bardi at the end of the sixteenth century (a century and a half after the Renaissance had begun). They discussed the Greek plays and Greek music, and wondered if these could be revived, and at last one of them, Vincenzo Galilei (father of Galileo Galilei, the great astronomer), wrote a piece modelled on what, from his reading of the Greek Classics, he imagined to be the Greek style. The idea was instead of the elaborate madrigal style . . . which was at its height just then, to have a single voice declaiming rather than singing and to support it with a few chords on lutes or similar instruments.

### From Greek Mythology.

"Other composers took up this idea, and by and by real operas were composed chiefly treated in this way (dialogue supported by chords), but with bits of simple chorus (also largely in plain chords), and with an orchestra of any instruments that were to be had, used both to accompany the voices and also to play little bits of music in between the vocal parts . . .

"Generally the operas of this time were on subjects taken from Greek mythology, for instance, the story of Orpheus and how he went down to the place of death to bring back his Eurydice was used, so altogether the early operas were very much influenced by the study of Greek thought and the invention of opera may fairly be considered one of the results of the Renaissance."

### Human Stories in Opera.

In certain continental countries opera did overflow from the preserves of the intelligentsia into the lives of the people until it has formed the basis of much popular music. British opera, or opera sung in English, cannot yet make that claim, although the efforts of the British National Opera Company and the broadcasting of their performances is steadily making progress in that direction. Opera is becoming less and less "the privilege of the rich," and with opportunity and means of getting people to understand it, appreciation and enthusiasm will follow.

One of the great aids to a wider appreciation of Opera would be the knowledge of the great story almost each opera tells in music and song—stories of human passions and problems appealing to the dramatic and to the romantic repelling somewhere in each one of us. A book which

serves this purpose and should be on the bookshelf of every listener is "Stories of Famous Operas," by Mrs. Stanley Wrench (Pearson, 3s. 6d. net). This book sets out to tell of the chief characters and what happens to them of the best-known operas, and is a guide, which, during all opera seasons, should be at hand.

### The Tale of the Rhinegold.

One of the best stories in the book is Wagner's *The Nibelung's Ring*. After Wagner became famous he composed this great tetralogy, which tells of the deeds of fabulous dwarfs who were known as Nibelungs. He had a great passion for poetry, and the old German myths and stories of Teutonic gods provide the theme of this masterpiece. "The Ring" is divided into four parts, the first is the opera *Rhinegold*, which tells how Alberic, the king of the Nibelungs, an ugly dwarf eager for adventure, stole from the beautiful water maidens the precious treasure of the Rhinegold which they were set to guard.



### A SCENE FROM "THE VALKYRIES."

When Hunding and Siegmund started to fight, it was Siegmund Brunnhilde helped.

Reproduced from "Stories of Famous Operas," by permission of G. Arthur Pearson, Ltd.

It tells, too, how Wotan, the chief of the gods, and Loki, the god of lies and deceit, stole the ring from Alberic in order to save Freia from the giants Fasolt and Fafnir. The second part of the opera, *The Valkyries*, concerns the children of Wotan, who carry the bodies of their dead heroes to their heaven Valhalla. It tells of the meeting of Sieglinda, wife of Hunding the warrior, with Siegmund, and the quarrel which ensued between Hunding and Siegmund. Sieglinda and Siegmund were children of Wotan, and when fleeing from Hunding were met by Brunnhilde, the chief of the Valkyries.

### Brunnhilde Helps Siegmund.

"When Brunnhilde told him that Sieglinda must not accompany him, Siegmund declared that he would fight Hunding without fear, but that if his father refused his aid with the magic sword then he would first kill Sieglinda so that she could not fall into the hands of Hunding and after fighting her oppressor he preferred to go to hell rather than to Valhalla.

"Brunnhilde was so touched by the sad plight of the twins that she disobeyed Wotan and when Hunding came and he and Siegmund started to fight it was Siegmund she helped. . . Suddenly in a blaze of dazzling light Wotan himself appeared. . . Terrified by his appearance Brunnhilde retreated and in that

second without her aid Hunding won his advantage over the hapless Siegmund whose sword snapped suddenly. With a furious blow Hunding plunged his sword in the breast of the man who he believed had stolen his wife, and hearing his cry of dying anguish Sieglinda fainted away beside Siegmund's body, but was snatched up by Brunnhilde and carried swiftly away.

### Expelled from Valhalla.

"Wotan turned with anguished eyes to look at his dead son, then faced Hunding with so terrible a look, and so dreadful a curse that the triumphant Hunding fell instantly dead, whilst with another cry of rage Wotan flew off in pursuit of the disobedient Valkyrie."

For her disobedience Brunnhilde loses her divinity, ceases to be a Valkyrie, and is forbidden Valhalla. As a mere human she is doomed to fall into an enchanted sleep encircled by flames till a hero who knows no fear shall awaken her.

In language simple and clear the book tells the story of *Siegfried*, *The Twilight of the Gods*, and in all some twenty of the best-known operas, including *La Bohème*, Act IV, of which will be broadcast from His Majesty's Theatre on July 8th. HERBERT PARKER.

### A WIRELESS CHESS MATCH.

MR. MIDDLETON, the well-known chess player, is opposing Mr. Gibson, the Scottish champion, in the first Wireless Chess Match; the opening moves will be simultaneously broadcast from the London Station on Saturday, June 28th, immediately before the Second General News Bulletin.

The first seven moves are shown below in order that listeners may set their chess-boards and follow the match as each move is announced.

The eighth move (White's), which begins the wireless match proper, will be broadcast on June 28th. Subsequent moves will be announced each evening immediately before the Second General News Bulletin.



### BROADCASTING PROBLEMS IN U.S.A.

EVEN the most superficial student of economics knows that broadcasting as it is carried on at present has no parallel in commercial history (writes Mr. Raymond Francis Yates in *The Outlook*). If it did have a parallel, our automobile manufacturers might be obligated to supply gas and oil gratis to every one who purchased their cars, and our phonograph manufacturers would have to give records away with their machines.

In broadcasting we have a situation that cannot long exist. Although the present situation cannot exist, broadcasting itself must carry on to satisfy some four million users of radio receivers.



## Digging for History.

By C. Leonard Woolley.

Mr. C. Leonard Woolley has worked under the joint auspices of the British Museum and the University of Pennsylvania excavating in Babylonia. He is to broadcast three talks on his work. The first will take place on July 8th, the second and third being on July 22nd and August 7th.

THE Bible tells us that Abraham was born at Ur of the Chaldees. That was four thousand years ago, and Ur was then a great city whose king was lord of all Mesopotamia; for two thousand years it has been deserted, and to-day a tangle of sandy mounds littered with broken bricks is all that remains of the crowded town, and all around it stretches flat, cheerless desert where once were palm-groves and gardens and cultivated fields lying along the banks of canals that spread the waters of the Euphrates over the land.

In these mounds the expedition sent out by the British Museum and the Museum of the University of Pennsylvania is digging out the ruins and the records of that forgotten past.

### Centuries Before Christ.

As the hundreds of Arab workmen carry off in their baskets the sand and rubbish, there come to light the brick walls and tiled pavements of the old buildings. Many of these were temples and public buildings put up by the kings, and every now and then, on the bricks forming the walls, there are stamped the names of the monarchs who ordered the work to be done, and so we can trace the history and the purposes of these constructions.

This temple, with its wide courts where the worshippers came together for sacrifice, was erected by the great Nebuchadnezzar; the whitewash on this wall was put on seven hundred and fifty years before Christ, when Ur was a subject city of the Assyrian Empire and was ruled by an Assyrian governor for the Great King; this huge tower, built up in stages with stairways leading to the top, was already two hundred years old when Abraham walked beneath its shadow and looked up at the shrine of the Moon God that crowned its highest stage.

Abraham lived about 2000 B.C., towards the close of the most glorious period in the history of Ur, during which a dynasty of strong kings had made their city mistress of the whole Euphrates valley, but even then the town was very old. It was founded in the dawn of civilization, when men lived in huts of mud and wattle and had no better tools than chipped flint and moulded clay hard-baked in the fire.

### When We Were Savages.

Later they learnt the use of copper, how to hammer it up from the flat and how to cast it in moulds, and they became more cultured and powerful, and their city buildings grew larger and more splendid with the progress of art. Last winter we found the ruins of a temple whose magnificence would astonish us even to-day, though the king who built it, one A-an-ai-pad-da, lived nearly six thousand years ago; its ceiling, and the columns that supported it, were overlaid with burnished copper, beautiful friezes of metal and of mosaic adorned its walls, and mosaic columns flanked its doors; it was a very gem of ancient architecture put up at a time when the people of our western world were savages of the cave and the forest, and the civilization of Egypt was but in its infancy.

As well as the buildings in which the people lived and worshipped, we find the graves in which they were buried. These are not caves hewn in the rock, like the tombs of the Egyptian kings, but humble graves dug down in the earth, wherein the dead man was laid, crunched up on his side, or confined in a great clay pot, surrounded by such things as he had used in life and was like to need in the next world.

## PEOPLE IN THE PROGRAMMES.

### A Great Comedienne.



MISS MARIE TEMPEST.

ON Thursday, July 3rd, listeners will have an opportunity of hearing the famous actress, Miss Marie Tempest, for on that date the play *Midsummer Madness*, Act III, in which she will be appearing at the Lyric Theatre, Hammersmith, will be broadcast. Miss Tempest is one of the very few stage "stars" who can leave London for a number of years and return to be received with greater applause than ever. Last year, she came back after a tour abroad that lasted eight years, and both critics and public acclaimed her as the greatest comedienne of the day.

### A Strange Audience.

DURING her long tour abroad, Miss Tempest appeared before many different kinds of audiences, but probably the strangest was in Africa.

The play was *The Marriage of Kitty*, and the stage was a little platform. The audience had no roof over their heads and they were surrounded by a corrugated iron fence. "You have no idea what a curious effect we saw from the stage," says Miss Tempest. "The moon shone brilliantly, and all around the iron fencing were rows of black faces which looked as though their owners had been decapitated, with their heads resting on the fence."

### A Popular Contralto.



MISS ASTRAL DESMOND.

A CONTRALTO singer who is popular with listeners is Miss Astral Desmond. She studied under Madame Blanche Marchesi, and made her debut at a recital she gave in London on February 9th, 1916. A few days later, she sang at one of the Royal Albert Hall concerts with such success that she has been re-engaged for that series each succeeding season. In September of the same year, she joined the Royal Carl Rosa Opera Company as principal contralto, singing the parts of "Carmen," "Aurora" (in *Il Trovatore*), and "Amneris" (*Aida*), etc.

### Wide Interests.

SINCE then she has sung in London and the provinces in miscellaneous concerts, and oratorio with the various choral societies, and at the principal festivals, and has attained the position of one of the foremost British contraltos. Miss Desmond is keenly interested in modern music, and has given several recitals of the works of present-day composers.

### Historical Talks.

VERY popular at Aberdeen are the historical talks given by Mr. W. Douglas Simpson, M.A., F.S.A. Mr. Simpson is a lecturer on British History at the Aberdeen University, and he has written a great deal on Scottish history and archaeology in the *Proceedings of the Society of Antiquity of Scotland* and other journals.

Besides his "talks," Mr. Simpson is responsible for the *Boy Scouts' News Bulletin*. In 1919, he conducted excavations at Kildrumny Castle, the work being carried out, under his direction, by Aberdeen Scouts.

### An Address on Empire.



SIR GEORGE McLAREN BROWN.

ON July 1st Sir George McLaren Brown, European General Manager of the Canadian Pacific Railway, will deliver an Empire address from the Glasgow Station. Sir George was born at Hamilton, Ontario, and was educated at Shrewsbury, England, and Upper Canada College, Toronto. His career with the Canadian Pacific started in 1887 and he received his present appointment in 1910. Sir George's father, Mr. Adam Brown, was born in Langholm, Dumfriesshire, and is known as "Canada's Grand Old Man," being in his ninety-eighth year.

### Poet, Dramatist, and Composer.



MR. GORDON LEA.

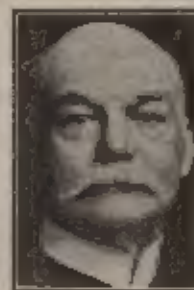
MR. GORDON LEA, who broadcasts from Newcastle, has written several plays, some of which have been produced locally, and one of which is published. Though this play—*Reconstruction*—is in modern colloquial prose and deals with a particular aspect of the divorce problem, Mr. Lea's best work is in blank verse. Quite recently, he published a volume of poetry under the title of "Athenais." Mr. Lea is also a composer, with several songs and much dance music to his name. Early this year he inaugurated the Repertory Theatre in Newcastle.

### A New Style of Drama.

MR. LEA was educated at the Royal Grammar School, Newcastle, from whence he went to Cambridge. Not content with graduating there, he then proceeded to Manchester, where he took the B.D. degree.

In the midst of all these activities, Mr. Lea is Principal of the North Eastern Schools of Wireless Telegraphy.

### America's Tea King.



HON. P. C. LARKIN.

THE Hon. Peter C. Larkin, who is to broadcast from London on Dominion Day, July 1st, is the High Commissioner for Canada in the United Kingdom. Educated in Montreal and Toronto, he was in business for a long period prior to his appointment in this country, and has been President of the Salada Tea Co., Toronto, Montreal, New York, Boston, Chicago, etc. He is called the Tea King of America, and originated the idea of delivering tea to the public in sealed lead packets. Among the foremost in beneficent and benevolent work in Toronto, he has been a trustee and vice-chairman, Toronto General Hospital, since 1904; President, Toronto League for the Prevention of Tuberculosis, 1909; and a prominent member of the Toronto Improvement Society. He is said to be the wealthiest insured man in Canada. At one time he was a Royal Commissioner (Canada's representative) investigating and reporting on the conditions and resources of the Empire in matters of industry and trade as recommended by the Imperial Conference, 1911.



# WIRELESS PROGRAMME—SUNDAY (June 29th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON.

3.0.—Time Signal from Big Ben.

### Light All-British Concert.

MAY BLYTH (Soprano).

WILLIAM LEWIS (Tenor).

THE AUGMENTED WIRELESS

ORCHESTRA.

Conducted by DAN GODFREY, Junr.

The Orchestra.

Imperial March ..... Elgar (11)

Overture, "Chal Romano" ..... Kettlberg

Soprano, with Orchestra.

"Lord of Our Chosen Race" ("Ivanhoe")

Sullivan

"A Canning Wagon" ..... Aymer Buesat

The Orchestra.

English Pastoral Impressions

Ernest Farrer (14)

Tenor Song Cycle.

"To Julia" ..... Herrick and Roger Quilter (1)

The Orchestra.

Valsette, "Wood Nymphs" ..... Eric Coates

Incidental Music to "Othello"

Coleridge-Taylor

Soprano Songs.

"Sea Rapture" ..... Eric Coates

"Youth" ..... Aymer Buesat

"If Thou Dost Care" ..... Rutland Page

The Orchestra.

Suite Romantique ..... Kettlberg

Tenor Songs.

"If Thou Wert Blind" ..... Noel Johnson

"Anabelle Lee" ..... Henry Leslie

"Thou Art Risen, My Beloved"

Coleridge-Taylor (1)

The Orchestra.

Selection, "The Rebel Maid" ..... Phillips

Overture, "The Land of the Mountain and

Flood" ..... MacCallan (11)

Announcer: J. S. Dodgson.

5.0-5.30.—CHILDREN'S CORNER. S.B. from

Cardiff.

8.30.—Anthem, "I Waited For The Lord"

Mendelssohn (11)

Hymn, "Come, Sing With Holy Gladness"

Religious Address: The Rev. TISSING-

TON TATLOW, General Secretary to the

Student Christian Movement.

Hymn, "Captains of the Saintly Band"

9.0.

"All-Star Programme."

CARMEN BULL (Mezzo-Soprano).

ROBERT RADFORD (Bass).

DAISY KENNEDY (Solo Violin).

BEATRICE HARRISON (Solo Violoncello).

Mezzo-Soprano Songs.

"Where Go the Boats?" ..... Graham Peel

"My Ship and I" ..... Graham Peel (15)

"Go Down to Kew in Lillie Time"

Graham Peel (2)

Violoncello Solo.

Irish Lament ..... Cyril Scott

Song Without Words Mendelssohn-Kreisler

Serenade ..... Victor Herbert

Bass Songs.

"When a Maiden Takes Your Fancy"

("Il Seraglio") ..... Mozart

"I Am a Roamer" ("Son and Stranger")

Mendelssohn

"The Song of the Flea" ..... Moussorgsky

Violin Solo.

Prelude in E ..... Bach-Kreisler

Alman (17th Century) ..... Anon.-Cranston

Waltz ..... Cramer

"The Lark" (Romance) ..... Glinka-Balakireff

Ballet ..... Debussy

10.0.—TIME SIGNAL FROM GREENWICH.

GENERAL NEWS BULLETIN, and

WEATHER FORECAST. S.B. to all

Stations.

Local News.

10.15.—Mezzo-Soprano Songs.

"Wise Folly" ..... Landon Ronald (5)

"At Parting" ..... James Rodgers

"The Fairy Papers" ..... Brewer (1)

Violoncello Solo.

Greek Dance ..... Seligmann

Chant Hindou ..... Rimsky-Korsakov

Spanish Dance ..... Popper

## Bass Songs.

"The Vagabond" ("Songs of Travel")

Vaughan Williams (1)

"Son of Mine" ("Freebooter")

Wallace

"The Rebel" ..... Long (1)

"Old Clothes and Fine Clothes"

Martin Shaw

10.50.—Close down.

Announcer: J. G. Broadbent.

## BIRMINGHAM.

3.0. THE STATION MILITARY BAND.

Overture, "Masaniello" ..... Anber

Entr'acte, "Hobomoko" ..... Bessie

Selection, "Lohengrin" ..... Wagner

AMY CARTER (Contralto).

"Feast of Lanterns" ..... Bantock (4)

"In the Village" ..... Bantock (4)

"Prayer to Vishnu" ..... Bantock (4)

Band.

Mexican Serenade, "Mandorins" ..... Langley

Patrol, "Phantom Brigade" ..... Middleton

Characteristic Scene, "The Mill in the

Black Forest" ..... Edenberg

AMY CARTER.

"Sapphic Ode" ..... Brahms

"La Captive" ..... Berlin

Band.

Moroccan, "Invitation to the Waltz" ..... Weber

Selection, "Sicilian Vespers" ..... Verdi

Serenade, "Aminia" ..... Lenche

March, "Pomp and Circumstance," No. 1 in

D ..... Elgar (1)

Announcer: A. Pelham.

5.0-5.30.—CHILDREN'S CORNER. S.B. from

Cardiff.

8.30. THE STATION REPERTORY CHOIR.

Hymn, "Come Holy Ghost, Who Ever

One" (A. and M. 9).

Father HUGH POPE, Religious Address.

Choir.

Hymn, "Praise to the Holiest in the

Heights" (A. and M. 172).

Anthem, "Judge Me, O God"

Mendelssohn (11)

9.0. THE STATION SYMPHONY

ORCHESTRA.

Conducted by JOSEPH LEWIS.

Overture, "Raymond" ..... Thomas

WINIFRED MORRIS (Contralto).

"Largo" ..... Handel

Orchestra.

Symphony No. 3 in A Minor, Op. 56, "The

Scottish" ..... Mendelssohn

Four Dances from "The Blue Bird"

O'Neill (4)

10.0.—NEWS and WEATHER FORECAST.

S.B. from London, Local News.

10.15.—Close down.

Announcer: Percy Edgar.

## BOURNEMOUTH.

3.0. BAND OF THE ROYAL TANK CORPS.

By Permission of

Col. Comm. T. C. Mudie, D.S.O.

Conductor, W. J. GIBSON.

"Marche Slave" ..... Tchaikovsky

Suite, "Xaviere" ..... Dubois

3.20. ORPHEUS TRIO.

R. G. SOMERS (Oboe).

H. L. GIBSON (Flute).

CHAS. LEESON (Pianoforte).

"Mennett" ..... Handel

"Elegie and Scherzo" ..... Gariboldi

3.35. Overture, "Raymond" ..... A. Thomas

From the "Italian Symphony" Mendelssohn

(a) "Pilgrims' March"; (b) "Saltarello."

3.55. MURIEL FREEMAN SMITH (Soprano).

"Miniature Song Cycle" ..... Hurstone

Orpheus Trio.

4.5. "Concertino" ..... Kummer

Band.

Suite from the Works of William Byrd

(1542-1623) ..... arr. Gordon Jacob (1)

Presto from "Norwegian Rhapsody" Lof

Muriel Freeman Smith.

Old English Melodies.

"My Mother Bids Me Bind My Hair"

Haydn (1)

"Rose Softly Blooming" ..... Spohr (2)

"My Lovely Celia" ..... Munroe (1)

## 4.45. Band.

Intermezzo, "The Lake of Shadows"

Paul (1)

Selection, "Madame Butterfly" Puccini (1)

5.0-5.30.—CHILDREN'S CORNER. S.B. from

Cardiff.

8.30. ORGAN RECITAL.

Relayed from Boscombe Arcade.

ARTHUR MARSTON, Organist.

Andante Cantabile and Finale (from 4th

Organ Symphony) ..... Widor

8.40. "6BM" CHOIR AND ORGAN.

Hymn, "Love Divine, All Loves Excell-

ing."

8.45.—The Rev. R. O'G. POWER, St. John's

Church, Gosport: Religious Address.

8.55.

Hymn, "Holy Father, in Thy Mercy"

9.0. DAVID OPENSHAW (Baritone).

"Nearer, My God, to Thee" ..... Carey (1)

"Thanks Be to God" ..... Dickson (5)

8.5. THE WIRELESS ORCHESTRA.

Selection, "Cavalleria Rusticana" Mascagni

9.15.

Anthem, "Send Out Thy Light" Gounod (1)

"Mizpah" ..... Featherstone

9.25.

Orchestra.

"Scenes Pittoresques" ..... Mussenet (15)

9.35.

David Openshaw.

"The Wayfarer's Night Song" ..... Martin (5)

"My Captain" ..... Cyril Scott (4)

9.45.

Organ.

Funeral March and Hymn of Seraphs

Gallant

9.55.

David Openshaw.

"Eleanore" ..... Coleridge-Taylor (11)

"Now Sleeps the Crimson Petal"

Quilter (1)

10.0.—NEWS and WEATHER FORECAST.

S.B. from London.

Local News.

10.15.

Orchestra.

Selection of Mendelssohn's Songs Without

Words.

10.30.—Close down.

Announcer: John H. Raymond.

## CARDIFF.

3.0-4.30. ARTHUR ANGLE'S STRING

ORCHESTRA.

Solo Violin, ARTHUR ANGLE.

Vocalist, SOPHIE DE KONCHEN

(Contralto).

I.—Suite, "The Grasshopper"

Cunningham-Woods

II.

Songs.

"Amie Laurie" ..... arr. Liza Lehmann

"One Fine Day" ("Madame Butterfly")

Puccini

"Arise, O Sun" ..... Day

III.—Violin Solo, "Norwegian Sunday

Song" ..... Ole Bull

Violoncello Solo, "Au Bord de la Mer"

Danther

IV.—Russian Suite ..... Wrat

Violin Solo, Recit. and Air de Lila

("L'Enfant Prodigue") ..... Debussy

V.

Songs.

"As I Went a-Roaming" ..... Brahe (5)

"Love Went a-Riding" ..... Frank Bridge

"Musetta's Waltz Song" ("La Bo-

hème") ..... Puccini

VI.—Suite, Folk Tunes; Fiddle Dance

Percy Fletcher

Violin Solo, "The Deluge" ..... Saint-Saens

VII.—Dance, "Mock Morris" Percy Grainger

Announcer: A. H. Goddard.

5.0-5.30.—CHILDREN'S CORNER. S.B. to

all Stations.

8.10. THE CHOIR OF CREWYS HALL

PRESBYTERIAN CHURCH.

Hymn, "Pray, Always Pray," Tune,

"Pax Dei" ..... Dykes

Anthem, "I Waited for the Lord" (Hymn

of Praise) ..... Mendelssohn



# WIRELESS PROGRAMME—SUNDAY (Continued from the facing page.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

second of the Weekly Talks on "Religion and Psychology." His subject is Prayer.

Hymn, "Ere I Sleep," Tune, "Thanet" *Secret*

## 6.40. THE BRITISH SYMPHONY NIGHT. THE STATION SYMPHONY ORCHESTRA.

Conductor: WARWICK BRAITHWAITE.  
Vocalist: HAROLD WILLIAMS.

I.—Overture, "In the South" *Elgar* (11)

II.—Aria with Orchestra, "Hear Me, Ye Winds and Waves" *Handel* (1)

III.—Symphonic Poem, "Grey Galloway" *McKean*

IV.—Songs.

"The Happy Lover" *H. Lane*

"The Pretty Creature" *Wilson* (1)

"When Dull Care" *Wilson* (1)

V.—"Welsh Rhapsody" *German* (11)

VI.—Overture, "The Waves" *Williams*

10.0.—NEWS and WEATHER FORECAST. *S.B. from London. Local News.*

10.15.—Close down.

Announcer: E. R. Appleton.

## MANCHESTER.

### 3.0. CONCERT BY THE WILLIAM BROS. RIJOU TRIO,

with

MOLLY GRAY (Soprano),

L. KENDALL (Contralto),

Trio.

"Miniature" *Quartet*

"Ouvre les yeux bleus" *Mossmet*

"The Robin Sings in an Apple-Tree" *Murdoch*

"Les Bousés" *McKean*

N. HAWKINS (Solo Cello).

"Dance Rustique" *Squire*

"Polish Dance" *Scharwenka*

Trio.

Nocturne in E Flat *Rhopin*

Lily Kendall.

"Secrecy" *Wolf*

"A Farewell" *Liddle* (1)

E. RADCLIFFE (Solo Violin).

Minuet No. 2 in G Major *Beethoven, arr. W. Burmeister*

Molly Gray.

"The Piper of Dreams" *M. Wakefield* (6)

"Shepherd's Cradle Song" *Somersville*

Trio.

"Wayside Cross" *Scharps*

Lily Kendall.

"The Raft" *Pizzetti* (15)

Trio.

Melody in F *Robinson*

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Cardiff.*

5.0-5.30.—S. G. HONEY: Talk to Young People.

5.45. Vocal and Instrumental Music.

BELLA REDFORD (Soprano).

"Ave Maria" *Schubert*

"O Lovely Night" *London, Ronald* (5)

YVONNE TIANO (Solo Pianoforte).

Suite, "Kreisleriana" *Schumann*

ROMANO CIAROFF (Tenor).

"O Thou Sun, Red Sun" *Slonoff*

"The Siren" *Gretcheninova*

LEONARD HIRSCH (Solo Violin).

"Romance" (from Concerto No. 2) *Wieniawski*

"Serenade Espagnole" *Chaminade-Kreider*

9.40.—Hymn.

The Rev. C. ANTHONY NEEVE, M.A.,

Religious Address.

Hymn.

10.0.—NEWS and WEATHER FORECAST. *S.B. from London. Local News.*

10.15.—Close down.

Announcer: E. R. Appleton.

"The Little Shepherd" *Debussy*

"The Goliwog's Cake Walk" *Debussy*

Romano Ciaroff.  
"Why Have I Told You"  
"Nothing!" *Tchaikovsky*  
"The Autumn" *Leonard Hirsch*  
Berceuse *De Grand*  
Rondo *Maestri-Kreider*  
10.45.—Close down.

Announcer: Victor Smythe.

## NEWCASTLE.

### 3.0-4.30. BOLDON COLLIERY WORKMEN'S PRIZE BAND.

March, "Le Lion de St. Marc" *Pabiani*

Overture, "Light Cavalry" *Sepp*

HILDA ROOD (Contralto).

Songs, Selected.

J. WILSON BEVERIDGE (Tenor).

"In Dreams Fleeting" *Oldroyd* (4)

"Over the Land is April" *Quilter* (4)

"O Flower of All the World" *Pinder* (1)

Band.

Coronet Solo, "Thania" *Rimmer*

Hilda Rood.

Songs, Selected.

Band.

Selection, "Tannhäuser" *Wagner*

J. Wilson Beveridge.

"Love's Quarrel" *Scott* (4)

"The Magic of Thy Presence" *Quilter* (4)

"Jean" *Mead* (1)

Band.

"Allegro Moderato" from "Unfinished Symphony" *Schubert*

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Cardiff.*

### 8.30. THE APOLLO MALE QUARTETTE.

Hymn, "How Sweet the Name of Jesus Sounds" (A. and M. 176).

The Rev. JAMES MACONACHIE, of

Heaton Presbyterian Church: Religious Address.

Quartette.

Hymn, "To the Name of Our Salvation" (A. and M. 179).

An Hour of Chamber Music.

### 8.55. HERMANN McLEOD'S QUARTETTE.

Quartette in D Minor, 1st Movement

*Schubert*

Hermann McLeod (Solo Violin).

"Serenade Melancholic" *Tchaikovsky*

Quartette.

D Minor, 2nd Movement *Schubert*

ELKIE DOWNING (Soprano).

"Yonder" *Oliver* (5)

"Ever So Far Away" *Brown*

"Turn Ye to Me" *Lawson*

J. GRIFFITHS (Solo Cello).

"Merry Harvesters" *Scaville-Salmon*

Quartette.

D Minor, 3rd Movement *Schubert*

10.0.—NEWS and WEATHER FORECAST. *S.B. from London. Local News.*

10.15.—Close down.

## ABERDEEN.

### 3.0. THE WIRELESS ORCHESTRA.

"Hymne à Sainte Cécile" *Gounod*

"Carnabetta from Romantic Concerto" *Godard*

"Hebrew Melody" *Achron*

"Carpissina" *Elgar* (5)

## WAVE-LENGTHS AND CALL SIGNS.

ABERDEEN (2BD)	-	495 Metres
BIRMINGHAM (3IT)	-	249 "
GLASGOW (5SC)	-	420 "
NEWCASTLE (5NO)	-	400 "
BOURNEMOUTH (5BM)	-	385 "
MANCHESTER (2ZY)	-	575 "
LONDON (2LO)	-	365 "
CARDIFF (5WA)	-	351 "
PLYMOUTH (5PY)	-	315 "
EDINBURGH (2EH)	-	325 "
LIVERPOOL (5LV)	-	318 "
SHEFFIELD (5FL)	-	303 "

### 3.20. WINIFRED FISHER (Soprano).

"Be Thou Contented" *Back*

"My Heart Ever Faithful" *Orchestra*

3.30. Symphony in G Major, "The Military" *Haydn*

4.0. Winifred Fisher.

"God is My Shepherd" *Deorak*

"I Love My God" *Bullock* (2)

4.10. Orchestra.

"Pagoda of Flowers" *Woodforde-Finden* (1)

(1) "Passing of the Priests"; (2) "Midst the Petals"; (3) "The Star Flower Tree"; (4) "Blue Lotus"; (5) "Return of Omala."

4.30. Winifred Fisher.

Negro Spirituals.

"Swing Low, Sweet Chariot" *arr. Durigh*

"I Got a Boba" *Orchestra*

4.40. Orchestra.

Overture, "Boal" *Rattini*

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Cardiff.*

### 8.30. CHURCH SERVICE.

Relayed from St. Andrew's Cathedral.

Minister: The Rev. HENRY CHAPMAN,

St. Mary's Episcopal Church.

10.0.—NEWS and WEATHER FORECAST. *S.B. from London. Local News.*

10.15.—Close down.

Announcer: W. D. Simpson.

## GLASGOW.

### 3.0. THE GLASGOW STRING QUARTETTE.

First and Second Movements, Quartette

No. 12 in G Major *Mozart*

3.20. ALEXANDER MACGREGOR (Baritone).

"Britanny" *Farrer* (11)

"Gifts" *Cohn Taylor* (14)

3.30. Quartette.

Third and Fourth Movements, Quartette

No. 12 in G Major *Mozart*

4.0. Alexander MacGregor.

"The Chapel on the Hill" *G. V. Stanford* (14)

"Eldorado" *Melba*

4.10. Quartette.

First and Second Movements of Rasmussen-

sky Quartette, Op. 59, No. 3 *Beethoven*

4.30. Alexander MacGregor.

"Ave Maria" *Schubert* (1)

"I Triumph, I Triumph" *Carissina* (1)

4.40. Quartette.

Third and Fourth Movements of Rasmussen-

sky Quartette, Op. 59, No. 3 *Beethoven*

5.0-5.30.—CHILDREN'S CORNER. *S.B. from Cardiff.*

### 8.30. THE PSALMODY QUARTETTE.

Psalm No. 43, Verses 3-5 (Tune, "Invitation")

8.35.—The Rev. GEORGE JOENSTON, of

Cathcart United Free Church: Religious Address.

8.50. The Psalmody Quartette.

Psalm No. 85, Verses 1-5 (Tune, "Irish").

8.55. THE WIRELESS QUARTETTE.

Overture, "Rosamunde" *Schubert*

9.5. CATHERINE PATERSON.

(Mexico-Contralto).

"Dedication" *Schumann*

"A Flower to Me Thou Seemest" *Schumann*

9.15. The Wireless Quartette.

Suite, "Ballet Music—Henry VIII." *Saint-Saëns*

9.20. Catherine Paterson.

"My Dearest Heart" *Bulligan* (1)

"O Peaceful England" *German*

9.40. The Wireless Quartette.

Concert Waltz, "Gems of Gungl" *arr. Winter*

9.47. Catherine Paterson.

"O Del Mio Dolce Ardor" *Gluck*

"Guardian Angel" *Schumann*

10.0.—NEWS and WEATHER FORECAST. *S.B. from London. Local News.*

10.15. The Wireless Quartette.

Fantasy on Weber's Melodies *arr. Schreiner* (6)

10.30.—Special Announcements. Close down.

Announcer: Richard B. Alexander.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 16.



# WIRELESS PROGRAMME—MONDAY (June 30th.)

The letters "S.B." printed in italics in these programmes signify a **Simultaneous Broadcast** from the **same** transmitter.

## LONDON.

4.0-5.0.—Time Signal from Greenwich. Concert: The "2LO" Trio and Nanna Scott (Contralto). "The Art of Bathing," by Yvonne Cloud. "When Must a Husband Pay His Wife's Bills?" by a Barrister-at-Law.

5.0-6.45.—**CHILDREN'S CORNER.** Solo Story: "The Goat and Compasses," by E. W. Lewis. Recitations by Ivy Lyons. "Treasure Island," Chap. 20, Part I, by Robert Louis Stevenson.

7.0.—**TIME SIGNAL FROM BIG BEN.** 1ST GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*

Capt. H. G. MANSFIELD, M.C., F.R.G.S., late of the Royal North-West Mounted Police, on "Police Work in the Arctic." *S.B. to other Stations.*  
Local News.

7.30-8.0.—Interval.

8.0. **Hours with Living British Composers.**

### General Programme

NORAH SCOTT TURNER (Soprano).  
OSMOND DAVIS (Tenor).  
Mrs. NORMAN O'NEILL  
(Solo Pianoforte).

### THE WOOD-SMITH STRING QUARTETTE.

(GEORGE STRATTON, STELLA PATTENDEN, ALICE GRASSIE, JOHN FRANCIS.)

THE COMPOSER at the Piano.  
String Quartets No. 2, First Two Movements..... (2)  
(a) Allegro ben moderato, (b) Allegro vivo.  
Tenor Songs.

"Aubade"..... (2)  
"Reflection"..... (2)  
"An Irish Peasant Love Song."  
Pianoforte Solo.

Prelude, "By Hawthth Falls."  
Selections from "Pot-Pourri"..... (11)  
(1) "Cassia," (2) "Roses," (3) "Rosemary and Rue," (4) "Lilies of the Valley."  
Soprano Songs.

"Dusk"..... (2)  
"June"..... (2)  
"Midwinter Madness"..... (2)  
String Quartette, No. 2, Last Two Movements..... (2)  
(a) Andante molto, espressivo e liberamente, (b) Vivo con brio.

Tenor Songs.  
"Idyll"..... (2)  
"Moon"..... (2)  
"Love Outwitted"..... (11)  
Pianoforte Solo.

"Three Expressions" (First Performance)..... (2)

"Propriety, Prunes, and Prisms."  
Soprano Songs.

"Indian Cradle Song" (Unaccompanied) (2)  
"An Inconsequent Ballad"..... (2)

"Time"..... (11)  
8.55.—"From My Window," by Philémon.

9.0. **The Famous Malines Carillon.**

Relayed from Malines, Belgium.  
*S.B. to all Stations except Bournemouth.*  
KAMIEL LEFEVERE (Under Carillonneur).  
Minuet and Trio..... Mozart  
JEF DENYN (Carillonneur and Director of the Carillon School).

"The British Grenadiers."  
Kamiel Lefevre.

"The Bailiff's Daughter of Ilington."  
Jef Denyn.

"A Hunting We Will Go."  
"Down Among the Dead Men."

Sonatina..... Ign. Pleyel  
(a) Rioluto; (b) Siciliana; (c) Variations.  
Taken from the Old Dutch... F. van Duysse

"A Young Man Courting a Sweet Maid."  
"May Song" ("God Pan was Sitting in a Field.")

"Of Two Kings' Children."  
"To the Eastland We Will Ride."  
"I Say Farewell."

10.0.—**TIME SIGNAL FROM GREENWICH.** 2ND GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*

Sir WILLIAM HENRY BRAGG, K.B.E., F.R.S., D.Sc., Director of the Royal Institution, on "The Nature of Crystals—Metals." *S.B. to all Stations.*  
Local News.

10.30.—**THE SAVOY ORPHEANS and SAVOY HAVANA BANDS** relayed from the Savoy Hotel, London. *S.B. to all Stations.*

11.30.—Close down.

Announcer: J. S. Dodgson.

## BIRMINGHAM.

3.30-4.30.—**Luxella Picture House Orchestra.** Conducted by Paul Rimmer. Barbara Ravenscroft (Soprano), Arthur Morris (Solo Pianoforte).

5.0-5.30.—**WOMEN'S CORNER.** Sidney Rogers, F.R.H.S., Topical Horticultural Hints.  
5.30-5.35.—Agricultural Weather Forecast.

5.35-6.30.—**CHILDREN'S CORNER.**  
6.30-6.45.—"Teens' Corner: Uncle Felix on "Naval History."

7.0.—**NEWS and WEATHER FORECAST.** *S.B. from London.*

### Local News.

Major VALENTINE BAKER, Historical Travel Talk: "The Matabele War—the Last Stand of Colonel Allen Wilson on the Shangani River—this encompasses Bulawayo—the Disposal of the Matabele King."

### All-British Programme.

7.30. **THE STATION SYMPHONY ORCHESTRA.**

Overture, "Britannia"..... Mackenzie (11)  
Morceau, "Surreau Corda"..... Elgar  
ASTRA DESMOND (Contralto).

"Where Corais Lie" ("Sea Pictures")  
"The Swimmer"..... Elgar (1)  
"The Celestial Weaver" ("Songs from the Island of Pines") Chinese Poets.  
"A Dream of Spring"..... (Banstock)  
Orchestra.

Andantino..... Lemare (11)  
Orchestral Scenes, "Processional"..... Banstock  
Interlude by ARTHUR MELHOSE  
(Suffleur and Entertainer).

"Keep a Whistling"..... (8)  
"The Whistling Jack Tar."

"The Bowers Boy"..... (7)  
Orchestra.

A March Rhapsody on Original Themes  
German (11)

Astra Desmond.

"Songs of the Hebrides" Kennedy-Fraser (1)  
(a) "The Bens of Jura"; (b) "A Fairy Plaint"; (c) "Sleeps the Noon"; (d) "Heart o' Fire Love"; (e) "The Soul Woman's Croon"; (f) "Bloweth the West Wind"; (g) "Land of Heart's Desire."

9.0.—**THE FAMOUS MALINES CARILLON.** *S.B. from London.*

10.0.—**NEWS and WEATHER FORECAST.** *S.B. from London.*

Sir WILLIAM HENRY BRAGG. *S.B. from London.*

### Local News.

10.30. **Orchestra.**

"Marche Solennelle"..... Smetana (2)  
Three Dances from "The Tempest"..... Sullivan (11)

Morceau, "Benedictus"..... Mackenzie (11)  
March, "Pomp and Circumstance," No. 4 in G..... Elgar (1)

11.0.—**THE SAVOY BANDS.** *S.B. from London.*

11.30.—Close down.

Announcer: A. Pelham.

## BOURNEMOUTH.

3.45-5.15.—Elliott and Douglas in Syncopeated Mirth and Harmony. **THE ROYAL BATH HOTEL DANCE ORCHESTRA**, relayed from King's Hall Rooms (Medical Director: DAVID S. LIFF). Talks to Women.

5.15-6.15.—**CHILDREN'S CORNER.**

6.15-6.45.—Scholars' Half-Hour: F. W. Lawrence, A.C.P., on "Ancient Peoples—Carthaginians."

7.0.—**NEWS and WEATHER FORECAST.** *S.B. from London.*

Capt. H. G. MANSFIELD. *S.B. from London.* Local News.

7.30-8.0.—Interval.

### Bournemouth Municipal Orchestra Night.

8.0.—MINNIE PALLISTER: Talk, "Changing Ideals."

8.15. **BOURNEMOUTH MUNICIPAL ORCHESTRA.**

Relayed from the Winter Gardens. Deputy Conductor: MONTAGUE BIRCH.

March, "La Reine de Saba"..... Gounod  
Overture, "Poet and Peasant"..... Suppé  
Waltz, "Espans"..... Wukltensfel (5)

8.25. **FRANK MAJOR (Tenor).**

"Nightfall at Sea"..... "Sea" M.  
"If We Sailed Away"..... "Echoes" (Philips)

8.45. **Orchestra.**

"Turkish Patrol"..... Michaelis  
Selection, "Faust"..... Gounod

9.0. **JOSEPH FARRINGTON (Baritone).**

"Song of Pan"..... Back (11)  
"The Old Bard's Song"..... Broughton (14)  
"Come Away, Deeth"..... Quilter (1)

9.10. **NORA DELMARR (Soprano).**

Songs, Selected.  
Frank Major.

9.20. "Still as the Night"..... Bohm

"At Dawning"..... Cadman (1)

9.25. **Joseph Farrington.**

"Blow, Blow, Thou Winter Wind"..... Quilter (1)

"A Ballymore Ballad"..... H. Hughes (1)

"Sea Fever"..... Ireland

9.35. **Nora Delmar.**

Songs, Selected.  
Orchestra.

Suite, "Les Erimyes"..... Massenet

10.0.—**NEWS and WEATHER FORECAST.** *S.B. from London.*

Sir WILLIAM HENRY BRAGG. *S.B. from London.*

Local News.

10.30.—**THE SAVOY BANDS.** *S.B. from London.*

11.30.—Close down.  
Announcer: John H. Raymond.

## CARDIFF.

3.0-4.0.—The Station Trio: John Miles (Tenor).

5.0-5.45.—"SWAS" "FIVE O'CLOCKS"  
Vocal and Instrumental Artists. C. J. Read (Baritone). Talks to Women.

5.45-6.30.—**CHILDREN'S CORNER.**

6.30-8.45.—Nature in Art (Studies in the Lives of Great Artists): L.—"The Shell" in "The Birth of Venus" (Botticelli).

7.0.—**NEWS and WEATHER FORECAST.** *S.B. from London.* Local News.

Lt.-Col. WEAVER PRICE, M.C., Brecon, on "Bees."

### Feature Programme.

7.30. **ART SONGS and CHAMBER MUSIC.**

Vocalist..... DOROTHY SILK (Soprano)  
Solo Harp..... SIDONIE GOOSSENS

Solo Oboe..... LEON GOOSSENS  
Recital..... A. G. PRYS JONES

Accompanist: VERA McCOMB THOMAS  
I. Sonata for Oboe and Harp (Selected)

II. Aria, "O Love is a Pleasure" (Cantata No. 202)..... Bach

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 15.



# WIRELESS PROGRAMME—MONDAY

(Continued from the facing page.)

The words "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

- III. Harp Solo.  
Spring Fancies, No. 1 — *Hamilton Harry*  
IV. Oboe Solo.  
Solo — *H. Padelline*  
"Villanelle" — *E. de Boisdelle*  
V. A. G. Prys-Jones will read three of his own Poems —  
"A Song of Wales."  
"Dick Fisherman."  
"A Ballad of Glyndwr's Rising."  
9.0.—THE FAMOUS MALINES CARILLON.  
*S.B. from London.*  
10.0.—NEWS and WEATHER FORECAST.  
*S.B. from London.*  
Sir WILLIAM HENRY BRAGG. *S.B. from London.*  
Local News.  
10.30. ART SONGS and CHAMBER MUSIC (Continued).  
VI. German Songs with Harp Accompaniment.  
"Auf Flügeln des Gesanges" — *Mendelssohn*  
"Ständchen" — *Strauss*  
VII. Harp Solo.  
Two Ballads — *Eupens Geesens*  
VIII. Oboe Solo.  
"Notturmo" — *O. Kohler*  
"Furioso" — *G. Gauthard*  
IX. Old English Songs with Harp Accompaniment.  
"I Attempt from Love's Sickness to Fly" — *Percell*  
"Phyllis Has Such Charming Graces" — *arr. E. Wilson*  
X. "Serenade" for Oboe and Harp — *Richard Driego*  
11.0.—THE SAVOY BANDS. *S.B. from London.*  
11.30.—Close down.

Announcer: W. N. Settle.

## MANCHESTER.

- 2.30-3.0.—MAINLY FEMININE: Miss Celeste Socha (Entertainer at the Piano).  
5.30-6.30.—Concert by the "ZZY" Quartette.  
6.40-6.45.—Farmers' Weather Forecast.  
6.45-6.50.—Children's Letters.  
6.50-6.55.—CHILDREN'S CORNER.  
7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*  
Local News.  
Dr. B. T. J. GLOVER, M.B., D.P.H., on "Photography."  
7.20. BESSES OF THE BARN BAND.  
Conductor: HARRY BARLOW.  
March, "The Vanished Army" — *Alford*  
Overture, "Kosmos" — *Schubert*  
Cornet Solo, "Arbuckleman" — *Hartman*  
OLGA TELBA (Mezzo-Soprano).  
"Carm Nema" (Rigoletto) — *Ferdi*  
"Starry Woods" — *Montagu Phillips*  
FODEN WILLIAMS (Entertainer): In Selections from his Repertoire.  
Grand Selection, "Reminiscences of Russia" — *arr. Owen*  
Selection, "The Lady of the Rose" — *Gilbert (1)*  
Olga Telba.  
"A Brown Bird Singing" — *Haydn Wood*  
"Love's Old Sweet Song" — *Molloy*  
Saunter, "Yearning" — *Mord*  
Comedy Selection, "Tails Up" — *Braham*  
Waltz, "Pluie d'Or" — *Waldteufel*  
9.0.—THE FAMOUS MALINES CARILLON. *S.B. from London.*  
10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*  
Sir WILLIAM HENRY BRAGG. *S.B. from London.*  
Local News.  
10.30.—THE SAVOY BANDS. *S.B. from London.*  
11.30.—Close down.

Announcer: Victor Smythe.

## NEWCASTLE.

- 3.45-4.45.—Concert: Dorothy Purvis (Contralto), Alan Procter (Solo Pianoforte), Sam Barraclough (Solo Cornet).  
4.45-5.15.—WOMEN'S HALF-HOUR: Weekly News Letter. The Rev. Arthur Robins on "Dickens and the Child in the Community."  
5.15-6.0.—CHILDREN'S CORNER.  
6.0-6.30.—Scholars' Half-Hour: Mr. A. Rae, M.A., on "Comets and Shooting Stars."  
6.45-6.50.—Farmers' Corner.  
7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*  
Local News.  
Rev. B. AVERY, D.D., Ph.D., Talk on "Sketches from an Italian Notebook."  
Sea Breezes Evening.  
7.30. THE STATION ORCHESTRA.  
Conductor: WILLIAM A. CHOSSE.  
Overture, "Plymouth Hoe" — *Ansell*  
LEONORA HOWE (Soprano).  
"The Winds are Calling" — *Ronald (5)*  
"Drift Down, Drift Down" — *Ronald (5)*  
DAVID McFADZEAN (Baritone).  
"Sea Fever" — *Ireland*  
"Hats Off to the Sailor" — *Arundale*  
Orchestra.  
Nautical Fantasia, "A Voyage in a Troopship" — *Miller*  
Leonora Howe.  
"The South Winds" — *Ronald (5)*  
"The Wind from the Sea" — *Ronald (5)*  
Orchestra.  
"Hands Across the Sea" — *David McFadzean*  
"A Chip of the Old Block" — *Squire*  
"Captain Mac" — *Sanderson (1)*  
Orchestra.  
"A Life on the Ocean."  
9.0.—THE FAMOUS MALINES CARILLON. *S.B. from London.*  
10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*  
Sir WILLIAM HENRY BRAGG. *S.B. from London.*  
Local News.  
10.30.—THE SAVOY BANDS. *S.B. from London.*  
11.30.—Close down.

Announcer: H. C. Pratt.

## ABERDEEN.

- 3.30-5.0.—Dance Afternoon: The Wireless Quartette, Lilian Murray (Mezzo-Soprano). A Local Expert on "Pearls." Feminine Topics.  
6.0-6.30.—CHILDREN'S CORNER: Games Evening. Miss Helen Smith on "How to Enjoy Swimming."  
6.30-6.35.—Weather Forecast for Farmers.  
6.35-6.55.—Girl Guides' News Bulletin. Boy Scouts' News Bulletin. District Commissioner A. Buck on "Summer Camps."  
7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*  
Capt. H. G. MANSFIELD. *S.B. from London.*  
Local News.  
Everybody's Programme.  
SOPHIE ROWLANDS (Soprano).  
TOM KINNIBURGH (Bass).  
THE WIRELESS ORCHESTRA.  
Orchestra.  
7.30. Selection, "Hullo, America!" — *Finck*  
Sophie Rowlands.  
"Sing, Joyous Bird" — *Phillips*  
"A Birthday" — *Cowen (15)*

## CHAPPELL WEBER BROADWOOD

pianos are in use at the various stations of the B.B.C.

Tom Kinniburgh.

- "The March of the Cameron Men" — *Campbell*  
"Cheerily, Ye Ho!" — *Phillips*  
Orchestra.  
Overture, "Egmont" — *Beethoven*  
Sophie Rowlands.  
"O Mistress Mine" — *Quiller (1)*  
"Love's Philosophy" — *Quiller (1)*  
Toni Kinniburgh.  
"Quaff, Quaff with Me the Purple Wine" — *arr. Carmichael (1)*  
"The Lute Player" — *Albritten*  
Orchestra.  
"Dances of the Comedians" — *Smetana*  
Sophie Rowlands.  
Scene, "Adonais" — *Ronald (5)*  
Tom Kinniburgh.  
"Star of Eve" ("Tannhäuser") — *Wagner (1)*  
"The Vulcan's Song" — *Gosnod (1)*  
9.0.—THE FAMOUS MALINES CARILLON. *S.B. from London.*  
10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*  
Sir WILLIAM HENRY BRAGG. *S.B. from London.*  
Local News.  
10.30.—THE SAVOY BANDS. *S.B. from London.*  
11.30.—Close down.

Announcer: W. D. Simpson.

## GLASGOW.

- 3.30-4.30.—The Wireless Quartette and Bessie Muir (Contralto).  
4.45-5.15.—TOPICS FOR WOMEN: Topical Afternoon.  
5.15-6.0.—CHILDREN'S CORNER: Letter Competition Results.  
6.0-6.5.—Weather Forecast for Farmers.  
7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*  
Capt. H. G. MANSFIELD. *S.B. from London.*  
Local News.  
7.30.—Prof. LINDSAY, M.A., of Glasgow University, on "Philosophy."  
7.45-8.0.—Interval.  
8.0.—J. P. McHUTCHISON, M.A., of Glasgow University, on "The Alchemy of Radium."  
Popular Night.  
8.15. THE STATION ORCHESTRA.  
Conducted by ISAAC LOSOWSKY.  
Musical Comedy Selection, "The Cinema Star" — *Gilbert*  
8.30. MARY FERRIER (Soprano).  
"Adonais" — *London Ronald (5)*  
"A Birthday" — *H. Woodman*  
8.40. CEDRIC SHARPE (Solo Violoncello).  
"A Midsummer Song" — *Cedric Sharpe*  
"Le Cinquantenaire" — *Gabrielle Marie*  
"Le Cygne" — *Saint-Saens*  
"Serenade" — *Pierre (15)*  
Orchestra.  
8.52. Selection, "Coppelia" — *Delibes-Wallton*  
9.0.—THE FAMOUS MALINES CARILLON. *S.B. from London.*  
10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*  
Sir WILLIAM HENRY BRAGG. *S.B. from London.*  
Local News.  
10.30. Mary Ferrier.  
"Bid Me Discourse" — *Bishop (1)*  
"Amarilli" — *Caccini*  
Cedric Sharpe.  
"Coronach" (A Highland Lament) — *arr. G. Sharpe (4)*  
"Salut d'Amour" — *Elgar*  
"Andantino" (A Song of the Soul) — *Lutgers (11)*  
"Liebesfreund Waltz" — *Kreisler*  
11.0.—THE SAVOY BANDS. *S.B. from London.*  
11.30.—Special Announcements. Close down.

Announcer: Richard B. Alexander.

A number against a printed item indicates the name of its publisher. A key list of publishers will be found on page 15.



# WIRELESS PROGRAMME—TUESDAY (July 1st.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON.

- 1.0-2.0.—Time Signal from Big Ben. Concert: The "2LO" Trio and Madame Mary Gillman (Mezzo-Soprano).  
 4.0-5.0.—Time Signal from Greenwich. Concert. "Books Worth Reading," by Jeany Wren. Organ and Orchestral Music relayed from Shepherd's Bush Pavilion. "Punting—How Not to Do It," by Arnot Robertson.  
 6.0-6.45.—CHILDREN'S CORNER. "The Golden Goose" (Grimm) told by Harcourt Williams. "The Merchant Adventurers and their Ships," by W. J. Bassett-Lowke.  
 6.45-6.55.—An appeal by Mr. G. E. Duveen on behalf of the Royal Ear Hospital.  
 7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN, and WEATHER FORECAST. *S.B. to all Stations.*  
 FRENCH TALK, under the auspices of L'Institut Français, "La Douane." *S.B. to all Stations.*  
 Local News.  
 7.30. **Solo Night**

### THE BAND OF H.M. ROYAL AIR FORCE

By permission of the Air Council.  
 Director of Music: Flight-Lieut. J. AMERS.

Artists:  
 JACK RICKARDS and VIOLET STEVENS; "The Scandalmongers."

The Band.  
 Overture, "Vanity Fair" .... Fletcher

(In this Overture several characters from "Thackeray's novel are portrayed.)

Piccolo Duet, "Flattering Birds" .... Gennin  
 (Soloists: Musicians A. Loxham and J. Skellding.)

Cornet Solo, "Parted" .... Tosti  
 (Soloist: Corporal G. Regan, D.C.M.)

Humoresque (with Variations), "Three Blind Mice" .... Lotter  
 "The Scandalmongers" will Entertain.

The Band.  
 Selection, "Merrie England" .... German

Trumpet Solo, "The Switchback" .... Sutton (1)

(Soloist: Musician L. L. Brown.)  
 "The Scandalmongers" back again.

The Band.  
 Suite, "Americana" .... Thurban

(a) Serenade, "When Melindy Sings"  
 (b) Sketch, "The Water Melon Fête."

The Royal Air Force March.  
 The Band.

9.5.—Music for "Dominion Day": A Selection of Canadian Songs .... *arr. Barnard (1)*

9.15.—Speeches by the Hon. PETER C. LARKIN, High Commissioner for Canada, H.R.H. The Prince of Wales, The Rt. Hon. J. H. THOMAS, M.P., Secretary of State for the Colonies, and others, delivered on the occasion of the Dominion Day Dinner at the Hotel Cecil. *S.B. to all Stations.*

10.0.—TIME SIGNAL FROM GREENWICH, 2ND GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*

Local News.  
 10.10.—Act III. of the Opera "IL SERAGLIO" (Mozart), played by the British National Opera Company, relayed from His Majesty's Theatre, London. *S.B. to all Stations.*

10.50.—Close down.

Announcer: J. Q. Broadbent.

## BIRMINGHAM.

- 3.30-4.30.—Station Piano Quintette, Conducted by Frank Cantell.  
 5.0-5.30.—WOMEN'S CORNER: Mary Freeman (Contralto), George Rollitt (Tenor), Core Astle (Solo Pianoforte).

5.30-5.35.—Agricultural Weather Forecast.

5.35-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"Teens' Corner: Gladys Whitehill: Songs of John Ireland.

7.0.—NEWS and WEATHER FORECAST.

*S.B. from London.*

FRENCH TALK. *S.B. from London.*

Local News.

7.30-8.0.—Interval.

### Popular Programme.

8.0. THE STATION ORCHESTRA.

Overture, "Martha" .... *Flotau*  
 Selection, "A Day in Paris" .... *Fleck*  
 Waltz, "Rouge et Noir" .... *Lotter*

8.30.—AERBUT PARKS will say a few words.

8.45. Orchestra.  
 Suite Ballet .... *Popy*  
 (a) Entrée Musette; (b) Pizzicato;  
 (c) Valse Lente; (d) Largo; (e) Final Galop.

Waltz, "La Maudite" .... *Waldteufel*

9.0. ETHEL WILLIAMS (Contralto).  
 "Skye Cradle Song" .... *Gould*  
 "O Peaceful England" ("Merrie England") .... *German*

9.15.—Speeches by the Hon. PETER C. LARKIN, High Commissioner for Canada, H.R.H. The Prince of Wales, The Rt. Hon. J. H. THOMAS, M.P., Secretary of State for the Colonies, and others, delivered on the occasion of the Dominion Day Dinner at the Hotel Cecil. *S.B. from London.*

10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.  
 10.10.—"IL SERAGLIO," Act III. *S.B. from London.*

10.50.—Close down.

Announcer: A. Pelham.

## BOURNEMOUTH.

3.45-5.15.—The "613M" Trio: Reginald S. Mount (Violinist), Thomas Illingworth (Cellist), Arthur Marston (Pianist). Gladys Rawson (Piano Improvisations). Talks to Women, "Mothercraft," by a Woman Doctor.

5.15-6.15.—CHILDREN'S CORNER.  
 6.15-6.45.—Scholar's Half-Hour: John Adams, A.R.C.A., on "Doll's Ware."

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

FRENCH TALK. *S.B. from London.*

Local News.  
 7.30-7.45.—Interval.

### Popular Night.

7.45. THE WIRELESS ORCHESTRA.  
 Conductor:  
 Capt. W. A. FEATHERSTONE.

Selection, "The Dollar Princess" .... *Fall*

7.55. JOHN HUNTINGTON (Baritone).  
 "Marching Along" .... *M. V. White*  
 "Far Beyond the Red Horizon" .... *D. Crossley*

"Absent" .... *Metcalf (1)*

8.5. THE "IMPOSSIBLES" CONCERT PARTY.

1. The "Impossible" proceed to demonstrate their impossibility by inviting you to "Come to the Show," which is, of course, "Impossible"!

2. An "Impossible" girl relates an "Impossible" family history.

3. The Show is here held up by an "Impossible" Soprano, who insists on singing.

4. Two "Impossibles" now join forces in the hope of scoring a "Possible"—Oh!

5. Our Pianist attempts the "Impossible"!

6. An "Impossible" story told in the "Impossible" style.

7. It is no longer "Possible" to prevent our Baritone from singing.

8. Two more "Impossibles" try their luck.

9. We know this is "quite Impossible."

6.35. Orchestra.

Ballet Music, "William Tell" .... *Rossini*

8.50. John Huntington.

"West Country Lad" ("Tom Jones") .... *German*

"Ever So Far Away" (By Special Request) .... *Brown*

"King Charles" .... *M. V. White (1)*

9.15.—Speeches by The Hon. PETER C. LARKIN, High Commissioner for Canada, H.R.H. The Prince of Wales, The Rt. Hon. J. H. THOMAS, M.P., Secretary of State for the Colonies, and others, delivered on the occasion of the Dominion Day Dinner at the Hotel Cecil. *S.B. from London.*

10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Local News.  
 10.10.—"IL SERAGLIO," Act III. *S.B. from London.*

10.50.—Close down.

Announcer: John H. Raymond.

## CARDIFF.

3.0-4.0.—Fallman and his Orchestra, relayed from the Capital Cinema.

5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": Vocal and Instrumental Artists, including Mary Richards (Soprano). Talks to Women. Weather Forecast.

5.45-6.30.—CHILDREN'S CORNER.  
 6.30-6.45.—"How to Write" (VII): Short Stories, by an Editor.

7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

FRENCH TALK. *S.B. from London.*

Local News.  
 THE ROMILLY BOYS' CHOIR AND STRING BAND.

Conductor, W. M. WILLIAMS.  
 Artists: HERBERT POWELL, ARTHUR POWELL, RONALD BOON, ALAN BRINN and GLYN WILLIAMS.

7.30.—March, "Militaire" .... *Schubert*  
 Scottish Songs.

"On the Banks of Afton Water"  
 "Annie Laurie."

Alan Brinn.  
 "Where the Bee Sucks" .... *Arne*

Part Songs.  
 "The Shepherd's Dance" .... *Ed. Gennin (11)*

Selections.  
 Andante .... *Hoydn*

Minuet and Trio .... *Mozart*  
 Old English Folk Songs.

"The Nightingale" .... *arr. W. M. Williams*  
 "Lord Rendal" .... *arr. W. M. Williams*

Glyn Williams (Solo Cello).  
 "Lullaby" .... *Cyril Scott (4)*

Part Songs on Nursery Rhymes.  
 "Mistress Mary" .... *Macdonald (11)*

"Dickory Dock" .... *Schubert (11)*  
 Mr. RICHARD TRESEDER, F.R.H.S., on "Gardening."

Part Song.  
 "Come, Sing the While" ("Mirella") .... *Gounod*

Herbert Powell (Solo Violin).  
 "Souvenir" .... *Drdla*

Part Song.  
 "The Rhine Maidens" ("The Twilight of the Gods") .... *Wagner*

Arthur Powell.  
 "I've Been Raining"

C. E. Horn, *arr. W. M. Williams*  
 Two-Part Song.

"I Know a Bank"  
 C. E. Horn, *arr. W. M. Williams*

Ronald Boon.  
 "Cherry Ripe"

C. E. Horn, *arr. W. M. Williams*  
 Part Songs.

"The Cachucha" .... *Sullivan*  
 "Home, Sweet Home" .... *Bishop*

"The Shepherd's Lullaby" .... *T. D. Edwards*

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 11.















# WIRELESS PROGRAMME—THURSDAY (July 3rd)

The letters "S.B." printed in italics to these programmes signify a Simultaneous Broadcast from the station mentioned.

## LONDON.

10-20. Time Signal from Big Ben. The Week's Concert of Gramophone Records.  
40-50.0.—210" Trio and Madeline Kemp (Contralto). "Indian Morning Interlaments," by Margaret Storms Turner. "Ancient Stained Glass in London," by P. Sydney Price.

60-64.5. CHILDREN'S CORNER. "The Magic Swan," adapted by Andrew Lang (from "The Green Fairy Book"), Musical Talks by Annie Hilda and Uncle Harry Dugan. "The Daily Mail on: 'Gaps at the Zoo.'"

64.5-8.55.—Boy Scouts' and Girl Guides' News.  
70.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN and WEATHER FORECAST, S.B. to all Stations.

Talk by the Radio Society of Great Britain. S.B. to all Stations.

JULIAN BUSSELTAGGE on "Glimpses of Africa." S.B. to other Stations.

Local News.

730-8.0.—Interval.

## Mendelssohn Night.

8.0. WINIFRED FISHER (Mezzo-Soprano). WINIFRED SMALL (Solo Violin). ERNEST WELLSBELOVED (Entertainer).

## THE AUGMENTED WIRELESS ORCHESTRA

Conducted by DAN GODFREY, Jun.  
Overture, "A Midsummer Night's Dream."  
(a) Capriccio for Strings; (b) Intermezzo.  
Scholar, "A Midsummer Night's Dream" Soprano, with Orchestra.  
"Infelice."  
Concerto for Violin and Orchestra in E Minor.

The Orchestra.  
Four Songs without Words.  
Soprano, with Orchestra.  
"On Wings of Song."  
"Ye Spotted Snakes" ("A Midsummer Night's Dream").

The Orchestra.  
Pierrot's March and Sinfonietta from Italian Symphony.

Ernest Wellsbeloved will entertain.

10.0.—TIME SIGNAL FROM GREENWICH. 2ND GENERAL NEWS BULLETIN and WEATHER FORECAST, S.B. to all Stations.

Local News.

10.15. "MIDSUMMER MADNESS," Act III.

Book by Clifford Baz.  
Music by C. Armstrong Gibbs.  
Relayed from the Lyric Theatre.  
S.B. to all Stations.

11.0.—Close down.

Announcer: J. G. Broadbent.

## WIMBORNE.

2.30-4.30.—Station Pianoforte Quintette, Conducted by Frank Cantell.

5.0-5.30.—WOMEN'S CORNER: George Hamlet, B.S.S., on "Superstitions of the Countryside."

5.30-5.35.—Agricultural Weather Forecast.

5.35-6.45.—CHILDREN'S CORNER

6.30-6.45. "Teens' Corner: Florence M. Austin on "Romances of the Elements."

6.45-7.0. Boy Scouts' and Girl Guides' News.  
7.0.—NEWS and WEATHER FORECAST S.B. from London.

Radio Society Talk. S.B. from London.

JULIAN BUSSELTAGGE. S.B. from London.

Local News.

## Miscellaneous Programmes.

7.35. JOHN RANTINGTON (Baritone). "Even Bravest Heart" ("Faint") Gounod. "Day Dream" ..... Haydn. "Absent" ..... Metcalf (1). "A Song of the Sea" ..... Gounod.

7.45. MARGORIE EDWARDS (Songs at the Piano).

Mrs. Arria ..... Newman (18).

A Dramatic Romance ..... Strindberg (12).

8.0. FRED PARKER (Soprano). Impressions of Famous Places. "The Temple of the Sun" ..... Strindberg (12).

8.30. CELILIE STARKE (Solo Violoncello). Ave Maria ..... Gounod (1).

"Harp Song" ..... Chopin.

The Ivy Green ..... Chopin.

8.45. MANON AND ARMES (A Piano Act).

"When You're Old" ..... (7).

"Different Folk" ..... (7).

Introducing (a) Mollie Mauney, (b) N. Jones, (c) Sam.

9.0. ALAN E. GOLDSMAN (Solo Pianoforte).

"Grande Valse de Concert," Op. 88.

"Tarentelle" ..... Chopin.

"Romance in F Sharp" ..... Schumann.

"Humoresque" ..... Howell (17).

9.15. John Rantington.

"To Morrow" ..... Keel.

"If Love's Content" ("Tom Jones")

Bar Beyond the Red Horizon ..... (17).

How Do I Love Thee ..... (17).

9.30. Cedric Sharpe.

"Chant du Ménard" ..... (17).

"Harcourte" ("Tales of Hoffmann")

"Chanson de Nuit" ..... (17).

"Love in Araby" ..... (17).

9.45. Manon and Armes. Duet at the Piano.

"Oh, I Wish I was Turban" ..... (17).

"That Reminds Me Where I Left My Heart" ..... (17).

"Every Little Soul" ..... (17).

10.0. NEWS and WEATHER FORECAST S.B. from London.

Local News.

10.15. "MIDSUMMER MADNESS," Act III.

S.B. from London.

11.0.—Close down.

Announcer: A. Pollard.

## BOURNEMOUTH.

3.45-5.15.—The "B.M." Trio: Reginald S. Mount (Violinist), Thomas Ringworth (Cellist), Art or Morston (Pianist). Ed Shaw and Ronald Bailey in Music and Monologue, Musical and Merry. Talks by W. C. S. Summer Schools of Drama, by A. C. Peter, M.A.

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.10.—Boy Scouts' and Girl Guides' News.

6.15-6.45.—Scholar's Half Hour: IV. Truth on Worcester.

7.0.—NEWS and WEATHER FORECAST S.B. from London.

Radio Society Talk. S.B. from London.

ELLEN THORNEYCROFT FOWLER (Authoriser): Talk, "Too Hot or Too Cold."

Local News.

7.35-8.30. Interval.

## Dramatic Night.

8.20. THE BOURNEMOUTH DRAMATIC AND ORCHESTRAL CLUB presents the One Act Comedy "W. R. F. P. M. D. C." (A. A. M. D.).

Robert Crawshaw, M.P. WILLIAM R. KIRK

Margaret Crawshaw (His Wife) M. B. McCall.

Viola Crawshaw (His Daughter) E. J. JOLIFFE

Richard Merton, M.P. A. S. MARKWELL

Dennis Clifton

WILFRED K. PATRICK

Song: A Room in Robert Crawshaw's Town House (Merton).

THE WIRELESS ORCHESTRA.

Conductor, Capt. W. A. FEATHERSTONE, will provide in episodes during the

Part of

HARVEY M. EVON

Presents his One Act Play

GENTLEMEN OF THE ROAD

Who himself will read this Play and portray all the Characters.

10.0. NEWS and WEATHER FORECAST S.B. from London.

Local News.

10.15. "MIDSUMMER MADNESS," Act III.

S.B. from London.

11.0.—Close down.

Announcer: J. G. Broadbent.

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# WIRELESS PROGRAMME—THURSDAY (Continued from the facing page.)

The letters "L.E." printed in italics in these programmes signify a Simultaneous Broadcast from the Italian mentioned.

10.15. "MIDSUMMER MADNESS," Act III  
S.B. from London

11.0. Close down

Announcer: A. H. Goddard

## MALDEN.

11.30-12.30. Concert by the "2ZY" Quartette  
5.15-5.45. MAINLY FEMININE: Miss Elsie  
Culverwood, B.Sc., on "Country  
dances"

5.45-5.55. Farmers' Weather Forecast

5.55-6.0. Children's Letters.

6.0-6.30. CHILDREN'S CORNER

6.30-6.40. Boy Scouts and Girl Guides' News  
S.B. from London

6.40-6.50. NEWS and WEATHER FORECAST  
S.B. from London

6.50-7.0. Society Talk. S.B. from London

7.0-7.15. Local News

7.15-7.30. Interval

## Light Music by the "2ZY" Orchestra.

8.0. Orchestra  
March of the Giants ".....Pork  
.....".....

8.15. SOPHIE ROWLANDS (Soprano)  
Waltz Song ("La Bohème") Puccini  
Do You Remember ".....".....

TOM KINNIBURGH (Bass)  
Song of Eve ("Tannhäuser") Wagner (1)  
Hatfield Belle ".....".....

ALYS AXON (Mezzo-Contralto)  
"Le Hère the Gentle Lark" ".....".....

8.45. ".....".....  
Waltz ".....".....  
Selection ".....".....

Sophie Rowlands.  
She Was Lured Down the Mountain Side  
(Gay) (1)

L. & P. ".....".....  
.....Kinniburgh.

".....".....  
The Lark Player ".....".....

Alys Axon  
Christmas's Lament ".....".....

Mr. W. F. BLYTHE ".....".....  
Smash to the U.C.I. ".....".....

10.0. NEWS and WEATHER FORECAST  
S.B. from London

10.15. "MIDSUMMER MADNESS," Act II.  
S.B. from London.

11.0. Close down

Announcer: Victor Smythe.

## NEWCASTLE.

3.45-4.45. Concert: Leonie Storm (Solo Pianoforte), Miss MacKenzie (Soprano), Miss  
Kubine (Solo Violoncello).

4.45-5.15. WOMEN'S HALF HOUR: Miss  
Nora Hudson: The Romance of Camp  
dances.

5.15-6.0. CHILDREN'S CORNER.

6.0-6.30. Scholars' Half Hour: Mr. J. J.  
Todd, B.Sc.—Talk.

6.30-6.40. Boy Scouts' and Girl Guides' News.

6.45-6.50. Farmers' Corner.

7.0. NEWS and WEATHER FORECAST  
S.B. from London.

Radio Society Talk. S.B. from London  
JULIAN BUSSELTAGOS. S.B. from  
London.

Local News  
7.35. Interval.

## Operatic Night.

8.0. THE STATION ORCHESTRA  
Conductor, WILLIAM A. CROSSE.  
Overture, "Pique Dame" ".....".....

ASTRA DESMOND (Contralto)  
Star Violoncello ".....".....

10.15. "MIDSUMMER MADNESS," Act III  
S.B. from London

11.0. Close down

Announcer: A. H. Goddard

11.30-12.30. Concert by the "2ZY" Quartette  
5.15-5.45. MAINLY FEMININE: Miss Elsie  
Culverwood, B.Sc., on "Country  
dances"

5.45-5.55. Farmers' Weather Forecast

5.55-6.0. Children's Letters.

6.0-6.30. CHILDREN'S CORNER

6.30-6.40. Boy Scouts and Girl Guides' News  
S.B. from London

6.40-6.50. NEWS and WEATHER FORECAST  
S.B. from London

6.50-7.0. Society Talk. S.B. from London

7.0-7.15. Local News

7.15-7.30. Interval

7.35-8.0. Interval

8.0-8.15. Local News

8.15-8.30. Local News

8.30-8.45. Local News

8.45-9.0. Local News

9.0-9.15. Local News

9.15-9.30. Local News

9.30-9.45. Local News

9.45-10.0. Local News

10.0-10.15. Local News

10.15-10.30. Local News

10.30-10.45. Local News

10.45-11.0. Local News

11.0-11.15. Local News

11.15-11.30. Local News

11.30-11.45. Local News

11.45-12.0. Local News

12.0-12.15. Local News

12.15-12.30. Local News

12.30-12.45. Local News

12.45-1.0. Local News

1.0-1.15. Local News

1.15-1.30. Local News

1.30-1.45. Local News

1.45-2.0. Local News

## Operatic Night.

8.30. THE WIRELESS ORCHESTRA  
Conductor, ".....".....

8.45. RITA LAINI, (Soprano)  
Ritornello ".....".....

8.50. Orchestra  
Selection, "Pachacel" ".....".....

9.0. GRAND OPERA IN MINIATURE  
"THE DAUGHTER OF THE REGI-  
MENT" (Donizetti) (1)

S.B. to Glasgow and Edinburgh  
.....

The Countess of Berkenfeld  
MAUD PENNINGTON

Maria (Vivandière)  
CONSTANCE ROUTAR

Tonio (A Young Tyrolean Peasant)  
JAMES SHARPE

Sulpizio (Sergeant). HECTOR MONRO  
Orsino (Steward of the Countess)  
W. F. GALLINER.

"2ND" OPERATIC CHORUS  
THE WIRELESS ORCHESTRA

Leader of Orchestra, NANCY L. J.  
Conductor, ARTHUR COLLINGWOOD.

The full story of this Opera will be told, and  
as the story unfolds the principal airs and  
choruses will be rendered

10.0. NEWS and WEATHER FORECAST  
S.B. from London

10.15. "MIDSUMMER MADNESS," Act III  
S.B. from London

11.0. Close down

Announcer: H. J. McKee.

## GLASGOW.

3.30-4.30. Request Afternoon: The Wireless  
Quartette and George Henry Martin  
(Tenor)

4.30-5.0. TOPICS FOR WOMEN: Jeanie  
MacLennan ".....".....

5.0-5.15. CHILDREN'S CORNER

5.15-5.30. Weather Forecast for Farmers.

5.30-5.45. Boy Scouts' and Girl Guides' News.  
S.B. from London

5.45-5.50. NEWS and WEATHER FORECAST  
S.B. from London

5.50-6.0. Radio Society Talk. S.B. from London.  
JULIAN BUSSELTAGOS. S.B. from  
London.

Local News.  
7.35-8.0. Interval.

## Request Night.

8.0. THE STATION ORCHESTRA  
Conducted by ISRAEL LOSOWSKY

Overture ".....".....  
Suite, "Petite Suite Moderne" ".....".....

8.25. NESSIE R. JEFFREY (Mezzo-  
Soprano).

"The Little Darnel" ".....".....

"One Morning Very Early" ".....".....

"I Love Na a Laddie But An''," ".....".....

8.35. ARTHUR MELROSE (Entertainer)  
"Jack Tar" ".....".....

"Pucker Up and Whistle" ".....".....

"The Whistling" ".....".....

"The Whistling Water" ".....".....

9.0. "THE DAUGHTER OF THE REGI-  
MENT." S.B. from Aberdeen.

10.0. NEWS and WEATHER FORECAST.  
S.B. from London.

10.15. "MIDSUMMER MADNESS," Act III.  
S.B. from London.

11.0. Special Announcements. Close down.  
Announcer: Richard B. Alexander

## KEY LIST OF MUSIC PUBLISHERS.

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A number against a musical item indicates the name of its publisher. A key list of publishers will be found on this page.



(July 4th)











# WIRELESS PROGRAMME—SATURDAY (Continued from the facing page.)

The letters "L.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

## MANCHESTER.

3.30-4.30 *Concert* E. Warner, Soprano; Luffa, Tenor; (and the J. C. Henton (Bass-Baritone), Dick Lova (Entertainer), Ernest Auty (Tenor).  
10.0 NEWS and WEATHER FORECAST *S.B. from London.*  
Mr. T. A. COWARD, M.Sc., on "A Whaling Station."  
Local News.

### Dance Night.

THE GARNERSON FIELD DANCE BAND.

7.30 Waltz "The Voice in My Heart" (6); Fox-trot "I Love Kids" (10); Fox-trot "They've Both Got Big Noses" (23); Waltz "Heather Bells"; Fox-trot, "I Love Chub Bam Bam" (3).

KLING'S LIPPERLE, Director.  
Waltz "I Love Kids" (10); Fox-trot "They've Both Got Big Noses" (23).

8.0 HARRY MOULTIMER and PATRYAN.  
Local News.

8.30 Dance Band.  
Fox-trot "The Voice in My Heart" (6); Fox-trot "I Love Kids" (10); Fox-trot "They've Both Got Big Noses" (23); Waltz "Heather Bells"; Fox-trot, "I Love Chub Bam Bam" (3).

8.40 Kington Shepherd.  
Saxophone "Saxophone" (8); John Ireland.  
Local News.

8.50 Pat Ryan (Solo Clarinet).  
Rhapsody "Rhapsody" (8); John Ireland.  
Local News.

9.0 Dance Band.  
Fox-trot "Before You Go" (7); Dues, "I Love Kids" (10); Fox-trot "They've Both Got Big Noses" (23); Waltz "Heather Bells"; Fox-trot, "I Love Chub Bam Bam" (3).

9.30.—HALF AN HOUR OF WEMBLEY *S.B. from London.*

10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*

Capt. RICHARD TWELVETREES. *S.B. from London.*

Local News.

10.30 THE SAVOY BANDS. *S.B. from London.*

12.0 Close down.  
Announcer: Victor Smythe.

## NEWCASTLE.

3.45-4.45.—Concert by the Station Light Orchestra.

4.45-5.15.—WOMEN'S HALF HOUR Miss A. H. Hains on "News at Seventy Years Ago."

5.15-6.00 CHILDREN'S CORNER Mr. John Wyllie on "Mus."

6.00-6.30 Saturday Half Hour Mrs. W. M. Risham on "The Canadian Indian Part 2."

6.35-6.50.—Farmers' Corner: Mr. R. W. Wheldon on "Artificial Matures Part 2."

7.0 NEWS and WEATHER FORECAST *S.B. from London.*

Mr. R. E. RICHARDSON on "Gardening."

Local News.

7.30-8.0.—Interval.

8.0. THE STATION ORCHESTRA.  
Conductor: Mr. J. A. CRANE.

Selection, "Faded Fairies" *German*

HILDA VINCENT, Soprano.

"Cherry Ripe" *German*

"Nymphs and Shepherds" *Purcell*

"The Lass With the Delicate Air" *Arns*

J. IN HUNTINGTON (Baritone)

"West Country Lad" ("Tom Jones") *German*

"Day Dreams" *Sowyer*

Orchestra.

Excerpts from "The Catch of the Season" *Haynes and Baker*

John Huntington.

"Marching Along" *White*

"To-Morrow" *Keel*

"What's in the Air To-day?" *Eden* (4)

"When Myra Sings" *A. H.* (5)

"Spring's Awakening" *Sanderson* (1)

9.0 Fox-trot "Before You Go" (7); Dues, "I Love Kids" (10); Fox-trot "They've Both Got Big Noses" (23); Waltz "Heather Bells"; Fox-trot, "I Love Chub Bam Bam" (3).

9.30 HALF AN HOUR OF WEMBLEY *S.B. from London.*

10.0 NEWS and WEATHER FORECAST *S.B. from London.*

Capt. RICHARD TWELVETREES. *S.B. from London.*

Local News.

10.30 THE SAVOY BANDS *S.B. from London.*

12.0 Close down.  
Announcer: W. M. Shewen.

## ABERDEEN.

3.30-5.00 *Concert* Quire (8) W. L. Rae, Tenor. *Feminine Topics.*

5.30-6.30. CHILDREN'S CORNER. "A Real Musical Toy Town," written and arranged by Annula Nancey, assisted by the Uncles and Aunties. *S.B. to Glasgow and Edinburgh.*

6.30-6.55.—Weather Forecast for Farmers.

7.0 NEWS and WEATHER FORECAST *S.B. from London.*

WILLIAM G. LARKSON on "A Historical Survey of the Friendly Society Movement."

Local News.

7.30-8.0.—Interval.

8.0 The Week's Interest in Anniversary Prepared by JOHN SPARKE KIRKLAND. (See J. H. Times for 5th July 1853.)

### Popular Night.

CHRIS LARKSON, Soprano.

BAND OF THE BRITISH LEGION

(Bandmaster: H. C. CARTER)

8.30. Band.  
Fox-trot, "Oh! That Mistletoe Bough" *Strong* (1)

Selection, "La Traviata" *Verdi*

8.50. Chris Barclay.  
"A Fairy Town" *Perry* (1)

"A Fair Woman" *Edmonds* (5)

"A Fair Woman" *Edmonds* (5)

"The Lark" *Thornley* (5)

"Elin Love" *Hodgson* (5)

9.10. Band.  
A Song or So, "Way Down Camp Inn" *Lezrange* (1)

9.30. HALF AN HOUR OF WEMBLEY *S.B. from London.*

10.0.—NEWS and WEATHER FORECAST *S.B. from London.*

Capt. RICHARD TWELVETREES. *S.B. from London.*

Local News.

10.30.—THE SAVOY BANDS. *S.B. from London.*

12.0.—Close down.  
Announcer: H. J. McKee.

## GLASGOW.

3.30-4.30.—Popular Afternoon by the Wireless Quartette and Isobel McGonkin (Soprano)

4.30-5.0. TOPICS FOR WOMEN: Musical *Linton* (8)

5.00-6.00 CHILDREN'S CORNER "A Real Musical Toy Town." *S.B. from London.*

6.00-6.30 Weather Forecast for Farmers

7.0 NEWS and WEATHER FORECAST *S.B. from London.*

Glasgow Radio Society Talk.

Local News.

7.30-8.0.—Interval.

### Dance, Humour, Song

8.0. THE STATION ORCHESTRA

Conductor: J. ISAAC L. SCOWSKY

Fox-trot "How a Kew Your Top" (7); Waltz "I Love Kids" (10); Fox-trot "They've Both Got Big Noses" (23); Waltz "Heather Bells"; Fox-trot, "I Love Chub Bam Bam" (3).

8.30. "The Cat's Whiskers"; One-Step "Harney Google" (7); Fox-trot, "Oh, Gee, Oh Gosh!" (6)

8.45.—R. F. MORRISON (Entertainer) will tell you some Humorous Stories and sing "My Lily of Lochgail."

9.0. Band.  
Fox-trot, "Last Night On The Back Porch" (8); Waltz "I Love Kids" (10); Fox-trot, "They've Both Got Big Noses" (23); Waltz "Heather Bells"; Fox-trot, "I Love Chub Bam Bam" (3).

9.20. HELEN W. NESBIT (Continued)

"The Lavender Room" *Claude Armand*

"The Still Room" *Claude Armand*

9.30 HALF AN HOUR OF WEMBLEY *S.B. from London.*

10.0 NEWS and WEATHER FORECAST *S.B. from London.*

Capt. RICHARD TWELVETREES. *S.B. from London.*

Local News.

10.30.—THE SAVOY BANDS. *S.B. from London.*

12.0.—Close down.  
Announcer: F. B. Alexander

A number against a musical item indicates the name of its publisher. A list of publishers will be found on page 15.

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# Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

## HOLST'S "PERFECT FOOL."

(To be broadcast by the British National Opera Company, from His Majesty's Theatre, and relayed to all stations, on Wednesday.)

LITTLE more than a year has passed since the first production of this opera, on May 14th, 1923, by this same B.N.O.C. at Covent Garden. It is, apparently, just a fantastic entertainment, largely, perhaps, a skit on operatic weaknesses, and with unmistakable parodies of the florid Italian operatic style and of Wagner. The following sketch is designed to enable listeners to follow the opera progressively as they hear it.

### THE STORY OF THE OPERA.

It is night. A WIZARD (*Baritone*) is performing his magic rites. First, he calls upon the SPIRITS OF THE EARTH to bring him a cup for working magic. Then he calls on the SPIRITS OF THE WATER to fill the cup with "sweetest essence of love, distilled from Æther." Lastly, he calls upon the SPIRITS OF FIRE to dwell within the cup—  
"burning, blasting, scorching."

As each body of spirits enters, in obedience to the Wizard's call, it engages in a dance appropriate to its character.

The cup brought, and filled by the Spirit of Love and Fire, gives him who drinks the potion power to "kill a foe with a look, and to win a bride with a glance of his eye."

The Wizard dismisses the Spirits, and settles down to sleep.

As he does so there is heard the voice of a woman approaching. These are the words she sings—

He wins a bride with a glance of his eye,  
With a look he kills a foe  
He achieves where others fail,  
With one word.

The singer enters and we see her to be a MOTHER (*Contralto*), dragging with her her sleepy, stupid grown-up son, that PERFECT FOOL, who has given the title to the Opera.

The words just sung are those of a prophecy uttered when the son was born, but they seem unlikely to be realized by this idle and helpless good-for-nothing, whose life is divided between one long yawn and sound slumber. On this occasion, no sooner has the Mother halted for a moment, than the Son has dropped down and fallen into deep sleep. The MOTHER muses over the improbability of the prophecy. Here, looking round, she observes another sleeper, the Wizard. As she looks at him and makes some exclamation, the WIZARD wakes, and is about to burn her up by virtue of his new power, when he realizes that this is only a woman.

The MOTHER hastily steps forward to hide her son from his sight, lest the power of burning of which the Wizard is talking, shall take effect upon him. The WIZARD remembers that he has, as a matter of fact, not yet drunk the potion. He shows it to her and explains its virtue.

The Princess is, during the day just dawning, to choose a husband, and the Wizard means to be he. The potion he intends to drink as the Princess approaches.

The Wizard, like the Mother, has heard a prophecy, and it is this—

She shall marry the man who does  
The deed no other can do.

The MOTHER repeats after him this strange prophecy, and involuntarily follows it with the one applying to her son.

The WIZARD, of course, applies this to himself; the MOTHER obviously interprets it as applying to her son.

After a little rehearsal of his intended love speeches to the Princess, the Wizard settles down to rest.

Some SINGING GIRLS enter, to fill their pitchers at a well. The MOTHER, seized with a cunning inspiration, snatches up the Wizard's Magic Cup, pours its Love-and-Fire Potion down the throat of her sleeping boy, refills the cup with water from the pitcher of one of the maidens, and replaces it beside the Wizard.

Trumpets are heard, and the PRINCESS (*Soprano*) enters, with her retainers, and sings her marriage-day song.

The WIZARD awakened, drinks the contents of the cup and thrusts forward, offering himself as husband. To his amazement, the potion does not seem to be very effective, and he is greeted with derision. He rushes angrily away to seek in the caverns where "Earth's primeval fire is burning" fresh magic to destroy those scoffers.

Then enters a second suitor, a TROUBADOR (*Tenor*). He seems to have previously led an existence in the score of some conventional Italian opera. The Princess takes up his operatic display, outdoes him at his own vocal game, then politely bids him farewell.

As the TROUBADOR sadly steps aside, a TRAVELLER (*Bass*) comes forward. Here is suitor number three; we have previously met lovers very like him in the pages of some of our Wagner Music Dramas. He, however, is equally unsuccessful, and in a state of Bay-rentian excitement, chances to stumble against the Fool, the Fool then awakens, and, quite naturally, looks up straight before him. The first person on whom his glance falls is the Princess herself. The spell of the Potion acts. The Princess immediately loves him.

And he—well, he just yawns and closes his eyes for sleep again.

Whilst characters on the stage are, at that point, indulging in one of those ingenious opera contrivances in which everybody present independently expresses his or her own individual emotions, the whole somehow merging into a musical ensemble, there enters an excited PEASANT. He tells what he has seen. A flaming wall of fire is sweeping forward over the land. "Our land is doomed. Hell is here."

All fly, but the Princess, the Fool, and his Mother. The Princess gazes in absent-minded rapture on the Fool. The MOTHER awakens the Fool. He tries to run away. But the Princess holds his legs; the MOTHER grasps his head and turns it so that his look falls upon the WIZARD, who disappears in flames, only his hat remaining.

Courtiers and Warriors flock on again. The Princess eloquently sings her love and puts to the Fool her tender question: "Do you love me?" Our opera hero now speaks his first and last word of the whole evening—"No!"

The Courtiers are indignant at this slight upon their Princess, but the MOTHER reminds them that here is the first man who has ever been able to look at their Princess without falling in love with her, and recalls to them another clause in the prophecy.

He has achieved where others failed,  
With one word.

Love, or no love, the Fool is, then, pointed at by ancient prophecy as the destined Bridegroom. With rejoicing, and dancing and processions, the Wedding is prepared. The PRIESTS enter, the Chief Priest last, carrying a crown, with which he approaches the Fool, to place it upon his head. The Fool yawns; he yawns again. He falls asleep—

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## A Radio Pioneer.

### Lord Kelvin's Wizardry in Science.



LORD KELVIN.

AS in the case of many other inventions, the discovery of wireless cannot be ascribed to any one person. Many people have taken their part in building up the component, completed whole; and this week the world pays tribute to one of their number, Lord Kelvin.

As early as 1853, Lord Kelvin was groping at the outer edge, as it were, of the etheric sphere. In that year he completed a paper on the oscillatory discharge of a Leyden jar, and thus, coupled with his belief that lightning flashes are oscillatory phenomena, aroused interest in the new sphere of research. Lord Kelvin himself cannot be said to have pursued the matter much farther; but, nevertheless, credit is due to him for thus leading the way and putting others on the track, for later research showed that when the oscillations are rapid, energy can be radiated into space; and then came the discovery of a means of "receiving."

### A Family of Distinction.

Evidence of Lord Kelvin's remarkable attainments was manifest at an early age. The son of an Irishman of Scottish descent, William Thomson, in 1824, who was born on December 1824, migrated with his family to Glasgow when he was eight years old. In the Scottish city the Thomsons were all destined to achieve distinction, and in later years Lord Kelvin could lay claim to the fact that three members of his family were Professors at Glasgow University—his father, his elder brother and himself. When he was ten, Lord Kelvin matriculated at the University, then he passed through Cambridge like a meteor, and even in these adolescent years he was making notable contributions to scientific progress.

From the purely practical point of view, Lord Kelvin's most remarkable work was in connection with electricity, and on all sides we see reminders of his discoveries—in the lighting of homes, factories and streets; in the running of electric trains; in power houses, etc. Perhaps the most monumental reminder we have of him is the Atlantic telegraph cable. He it was who showed the way to make the cable a *fait accompli*, and he was sent in a British warship to supervise the laying of the first undersea link, excepting *cable firms*, between this country and America, and for this he received a knighthood.

### His Aid to Those at Sea.

So far as electric lighting is concerned, not only did he work to overcome many of the early difficulties against it, but he also perfected the *arc lamp*, and he it was who first showed how electricity could be transmitted many hundreds of miles. Lord Kelvin was the first President of the Institution of Electrical Engineers, while he also became President of both the British Association and the Royal Society.

To enumerate all his achievements would require a volume as well as the skill of a scientist, but we must mention one or two of his discoveries in everyday use. One was his depth-sound by device, by means of which the depths could be obtained, no matter at what speed a vessel was travelling; he also perfected a ship's compass, and invented a tide-producing instrument—indeed, those at sea owe much to his labours. Lord Kelvin died seventeen years ago and was buried in Westminster Abbey. R. M.

## With Radio to the Arctic.

### A Talk from London, by George Binney, the Explorer.

I would be tempting Providence to state what the Oxford Expedition is going to do this year. Anyone with experience of ice conditions in the Arctic knows that the success or failure of an expedition depends, to a very large extent, on the local conditions of the sea, and there is no more inevitable or fickle deity than the one who presides over the movements of the ice.

One evening you may go to bed with an ice-free view of the horizon; the next morning you may wake up to find your ship close set with ice. Our objective—whether we attain it or not is another matter—is to explore and to survey the Island of North Eastland. It lies N.E. of the main Spitzbergen Archipelago. It is 600 nautical miles from the North Pole, and it is, approximately, 8,000 square miles in extent. Three expeditions have attempted to explore this island, but, owing to the vagaries of ice and weather conditions, practically nothing is known of the interior and very little is known of the coastline.

### Some Former Attempts.

The last expedition to attempt exploration of the interior was the ill-fated German Expedition of 1912. Last year we found a tent bag—the only relic of that sledging party which has ever been found.

The most successful attempt to explore the interior was made fifty years ago by Nordenskiöld, the Swede. He took a party of seamen from the North Coast to the West Coast. But, as practically the whole of his journey was carried out in thick mist, he was unable to make scientific use of his traverse.

For the last ten years there has been a surprising improvement in the general weather conditions in this region, and we hope this year to have a fair chance to accomplish this work. We have chartered two ships—a 300-ton wooden whaler, the *Polar Bjorn*, and a small 40-ton sailing sloop. We have had constructed a special Avro seaplane for aerial survey work in the Arctic.

### Making for the Unknown.

If all goes well, and we can establish a base on North Eastland, we are sending three sledging parties into the interior, two heavily equipped parties for the survey work, and one lightly equipped party. The two first parties will conduct a survey, which is necessarily slow work, the third party will push ahead as fast as it can to attempt to traverse N.E. Land, from West to East, and then to return to the base. We are keen to achieve this traverse, and by sending forward a swift moving sledging party with a dog team, the two surveying parties will be able to confine their attention to accurate mapping and other scientific work, confident that the third party will make the unknown E. Coast.

### Aerial Photography.

We are also using our Avro seaplane for reconnaissance and survey work. If all goes well the seaplane will make an aerial photographic map of North Eastland, for which the sledging parties will fix the positions. North Eastland is, roughly, ninety miles across. It would take a sledging party at least a week, and probably a fortnight, to cross it—as, of course, ice conditions are difficult, and there are many crevasses to be negotiated—no easy matter with a heavily-laden sled.

It is astonishing to think that the seaplane can cross the same area in about one hour. Mist and fog are our worst enemies; but given two clear days, we should be able, working with the seaplane, to bring back sufficient data to form the basis of a map.

The seaplane is equipped with wireless—a service and five weeks' rations for three men. Thus, of course, is against emergency.

Last year we equipped our sledging party with a wireless receiving set, so that we could send messages to them from the ship. This year we have further developed this experiment. Each sledging party is equipped with a small portable transmitting set, the power for which is supplied by hand generators. Thus, we will know daily the movements of our sledging party. Every unit will carry seaplane sleds, and the two ships will be in intercommunication. In the event of one unit being in difficulties, the other units will know their position, and will be able to send assistance. Had the use of wireless been developed in former Arctic and Antarctic Expeditions, I believe that many lives might have been saved.

### Keeping in Touch with Britain.

That we may be in touch with England, we are installing a specially-constructed seven-valve Polar receiving-set. Last year we heard the British broadcast in the last days of August. We heard the National Anthem being played at Newcastle and dance music being played in London. It was quite distinct.

There are many fallacies connected with Arctic Expeditions. People suppose that it is cold in the Polar Regions in the summer. The mercury rarely falls below freezing-point on the sea level, and one works more in short sleeves than in furs. Another fallacy is the widespread belief that penguins live in the Arctic. Penguins exist only in the Antarctic. This is due to the laziness of nature. The penguin is a defenceless creature, and if he lived in the Arctic, he would be a prey to the white and the blue and the silver foxes, and perhaps also to the Polar bears. But as none of these quadrupeds exist in the Antarctic, the penguin leads a fairly secure existence in the south. Two queer inhabitants of the Arctic are the shark and the mosquito.

### The Healthiest Region.

As one forms survive in the cold climate, there is no disease and a healthier region exists nowhere. The most universal fallacy about the Polar regions is the idea of dreariness and hardship. Given a fine day—and last year we had over 170 hours of continuous sunshine—I can conceive of no place where Nature is so serene, and where primal beauty is so lavishly displayed.

Strange mirage effects are seen on the distant horizon. Glaciers and gaunt cliffs and ice-flowers are mirrored in the waters. Far away, snow-capped mountains are hazed slightly by the mist which softens and harmonizes the violent colouring. There is a feeling of great peace, as your ship lies "as idle as a painted ship upon a painted ocean."

Ours is essentially a small expedition. There is far more difficult, hazardous, and spectacular exploration to be undertaken in the Arctic, and our main idea is to do this small job well, rather than to undertake a larger expedition and not to be able to carry it through satisfactorily. But who knows whether we shall reach North Eastland at all?

According to Mr. H. S. Winton, the American radio expert, the British wireless service is better than the American. Britannia, in fact, Rules the Wireless Waves.

It has once again been suggested that the proceedings of Parliament should be broadcast. The public is still wondering whose is the hidden hand behind these cruel suggestions.—Punch.



# The Lament of a Listener.

A Bad Beginning, by FILSON YOUNG, Essayist and Critic.

It is not so long since I was writing about broadcasting in the first flush of enthusiasm for a new boy, and the first revelation of the possibilities inherent in a new power. Now I am going through the first stage of disillusion, and as I am above all things a human and natural person, I wish to be as truthful and frank in my record of this stage of my broadcasting progress as I was about my initiation. The writer's function is not nearly so much to express feelings and ideas which he alone can experience, as to give voice and expression to the ideas of thousands of his less artistic brethren, and I know that in what I am going to say I shall be describing something which has happened to thousands of those who will read this page.

## The Benefits of Broadcasting.

Like most amateurs, I began with a crystal set. But I got through my stages more rapidly than most people, and I had it in the house for one day and one day only. This was not because I was disappointed, it was because I was so delighted that I resolved there and then to extend the benefits of broadcasting to various other parts of my house by extension telephone leads, as for this more power than was obtainable from the crystal was necessary. The firm who installed the crystal set were asked to recommend the best two-valve set on the market, and put it in; all of which was duly done. The instrument being installed on the ground floor, telephone leads were taken to the second and third floors and the basement. The instrument, a beautiful cabinet affair bearing one of the greatest names in the world of British electrical engineering, was duly installed and went well.

## The Beginning of Disillusion.

It was not long before the next step was reached, represented in my case by the weariness of sitting with telephones over my ears, and a desire for a loud speaker. I bought a one-valve amplifier and installed this myself. Since then, the process of disillusion, subtle and very gradual but unmistakable has set in and as my enthusiasm and belief in broadcasting is as great as ever, it is with the idea of conquering and grappling with this disillusion that I am making this preliminary confession of my own experience.

The set which I use employs one stage of high frequency amplification and a detector, with a negligible amount of reaction. I have a good penial and excellent gear generally. The idea was that I should be able to "tune in" to any British broadcasting station and also Paris. It is a fact that about closing-down time I have occasionally heard Aberdeen, Cardiff, Birmingham, and Glasgow, testing or finishing their programmes, generally to the accompaniment of a Pentecostal rousing sound which I will leave it to the expert to characterize.

## An Expert's Apparatus.

The only station which I have always heard, and heard clearly and loudly whatever else I have been tuned to, is "2LO." I have searched diligently for Paris, I have used the necessary coils, I have sat at my instrument at noon, dusk and in the evening hour; and although I have been entertained by a number of mosquito-like voices, whining Morse signals in different

keys, I have only once succeeded in actually "getting" Radio, and that was at the end of the programme and the only word I heard was "bon soir." Total cost to date, £31 17s. 6d.

I have concentrated, therefore, on receiving local broadcasting at the London Station to the best possible advantage. I have become, of course, more critical and at the same time less than ever inclined to submit to the blarney of the ear phones. The result is that I am more and more conscious of the caricature of musical tone that sometimes comes through my loud speaker. I am a layman in electricity and an expert in music, and in an article in the *Times* I made some elementary analysis of this distortion from my own point of view which brought me in a good deal of correspondence. Incidentally, it procured a fairy godfather in the person of a famous broadcasting engineer, who arrived with valves, batteries, and apparatus which he assumed me would be a revelation. It was when we had spent the entire evening



The Gell Bore Outdoors.

By Bert Thomas

getting a taxicabful of apparatus connected up, I did hear musical tone through the telephones with a truth and purity that I have not experienced before or since. Through the loud speaker the effect produced was, however, very little different from that produced by my own amplifier. The set consisted of three stages of amplification without transformers, the valves being connected in parallel. The set involved the coupling together of six pieces of apparatus: L.T. battery, two H.T. batteries of immense voltage, a huge condenser, and a species of resistance of great weight, besides the specially designed three-valve amplifier coupled to my existing two-valve set.

## One Valve Versus Five.

At the end of a week's experiment, I discovered that I could hear the local London station at just about loud-speaker strength in a small room, using in all five valves and five batteries, my study having the appearance of an electrician's workshop. Then my friend wrote to me and said that I should get better results with a single-valve set using reaction, and he sent me. I disconnected my costly cabinet, putting away all the apparatus in a large cupboard, and connected up the little one-valve set. Immediately I heard "2LO" with bell-like clearness on telephones situated on three different floors of the house; and, connecting it to my original one-valve amplifier got better results on the loud speaker than I have had by any other method. In one case the parts used would represent a cost of about 15s; in the other about 1s.

With the help of my eminent friend I have to some extent solved the question of purity of tone: but to get it with any real like effect, in this form of amplification I should want to use at least one more valve. It takes about half an hour to hook up this set, and when it is done, my study looks like a signal-box. What I want is simple, inexpensive, truthful broadcast reception, and not expensive partial training as an amateur electrical engineer.

Now what am I to do? I am already responsible for too many converts to broadcasting to be able to abandon it with a clear conscience, even if I wanted to. My enthusiasm has landed people with sets in certain remote parts of the land where they hear nothing but sea Morse atmospheres and interference generally. I have also made converts who have got results which entirely satisfied them and who do not seem subject to my disease of disillusion.

## Paying for Experience.

Whatever happens, I must go on with it and tread the path of broadcasting, keeping a respectful distance, and limping along in the wake of the pioneers. I cannot afford to buy, or even make, a new set every week, which seems to be the habit of the wireless "fan." I feel that I have invested almost as much of my small capital in the subject as I can afford, and that had I been better advised, I could have got equally good results at a quarter the cost. But I never mind paying for my experience, so long as I really get the experience.

At the moment I seem to have come to a halt. What am I to do next? I really cannot always stand the croaking, when conditions are bad, that proceeds from the sinister black horn in the corner of my study. It may be that I am becoming too sensitive.

## The Wembley Loud Squenker.

But it is not my own plant alone that is at fault. I read that at Wembley the whole of the grounds were to be flooded with music by means of broadcasting, and I thought it a new idea. When I got there, however, I began to experience a sense of vague discomfort, and presently became aware that the air was filled with a faint shuffling proceeding from various points unlocated, until, on some alpine railway or merry roundabout I saw the gaping orifices of the Wembley loud squenkers, out of which a gramophone record, distorted out of all recognition, was being uttered. To call this "floodline" is nonsense. The truth is that the ear too easily becomes corrupted.

## Strength Without Distortion.

I want to get back to the bell-like tones that I heard the first day that I listened in on my crystal set, and I want them loud enough to fill the room with sounds that are reasonably free from distortion. Will someone write to *The Radio Times* and tell me, and readers who are in the same boat with me, what we are to do? I will gladly and enthusiastically pass on the information, if anybody will be so kind as to furnish it. I know what to do if I have fifty pounds to spend. I want it to be assumed that I haven't.

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## Hides and Skins and What Happens to Them.

**H**ELLO children! Of course, you have all used leather in one way or another. Here is an interesting talk that will tell you a lot that I am sure you did not know before.

All the leather in the world comes from some animal that was once alive, leading a peaceful life in the meadows or one of adventure in the great forests or the sea. No one has been able to find a satisfactory substitute, and when you think of all the articles that are made of leather—shoes, gloves, bags, harness, book bindings and a host of others—you will realize what a tremendous number of hides and skins are needed every year.

### Coins Made From Leather

When you have been to the Zoo and seen the crocodiles and alligators, looking for all the world like logs of wood, and you ever think that from their horny skins, nice, comfortable "smart" shoes could be made? I am sure you didn't! The snakes and lizards, too, the kangaroo, buffalo, walrus, seal and whale, the hides and skins of them all and of practically any animal can be turned into leather. But the main sources of our supply are the cattle, sheep, and pigs that are raised for food.

Long ago, when men had the leather trade was of the greatest importance, and a special quarter of the city of Tarches was set apart for the tanners. So great was the demand for leather that conquered nations were made to pay a tribute to the King of a number of skins every year. The Greeks and the Romans, too, made leather, and some of the uses to which it was put were very extraordinary. Coins were made of leather, and even a man.

Before the hides and skins are ready for use, they have to go through several processes. These are much the same as they were three

thousand years ago in the days of the old Egyptians. First of all, the skins have to be soaked, sometimes for days, in large tanks of water mixed with chemicals to make them soft and pliable. Then, of course, all the hair has to be removed. To do this, the skins are placed on the ground and covered with a mixture of lime, and a curious fact is that it must be lime that has been used before on other skins, for old lime is full of bacteria, which helps to loosen the roots of the hair so that it comes out easily. After being scraped and thoroughly washed and trimmed, the hides and skins are ready for tanning.

### Where Tannin is Found.

Hides are tanned in order to prevent decomposition and to make them strong, tough and waterproof. Furs and fur rugs, which, of course, are skins with the hair left on, have to be dry tanned. This is done by packing them in moist salt and powdered alum.

For most of the heavy leathers, the tan-bark process is used. Tannin is found in the bark of almost any tree, but the largest quantities come from the Chestnut, the Willow, the Birch and the Oak. In Australia, the bark of the feathery *Moss* is much used, and there are several other trees, plants and fruits in the world that produce valuable material for tanning, the mangrove from the swamps of Borneo; "Valonia," the acorn cup of the Turkish Oak; Gambier, a shrub that grows in Singapore, and "gall-nuts," those strange growths you find on the oak, that are caused by gall-wasps laying eggs in the plant.

### The General Process.

Tanning solutions are made up in different vats and the skins are sent from one vat to another, each vat containing a stronger solution than the last. Finally they are dried, oiled and ironed out by large rollers. But all this takes

a long time—in fact, about three or four months. However, in 1884, a new process, known as Chrome Tanning, was invented by an American, and this process is now the one most generally used, as it only takes about one month. The skins are put into a drum containing a solution of chromium salts. The men who send the skins on their way from one drum to another have to take great care not to get any of the acid on their hands, as it would cause a wound, so they all wear gloves.

### "Currying"

When the leather dries after tanning, it is stiff and rough, and oil has to be rubbed in till it becomes soft again. The proper name for this process is "currying." The leather can then be dyed, and great care has to be taken to produce a uniform result. Skins that have been through the same colour bath will often be of quite different shades and sometimes portions of a single skin will come out streaked or spotted.

The leather that most boots and shoes are made of is "box-calf," which is calf skin that has been stamped with a pattern of regular lines. "Sole-leather" is calf-leather which is finished by grinding the face on an emery wheel. Patent leather can be made from any soft skin. It is covered with many coats of black varnish and finished off with a heavy coat of enamel, which has to be baked on.

Even the "waste" parts of the hides and skins are turned to some use nowadays. The hair is made up into cheap blankets and cloth, and the clippings and trimmings of leather are ground into a pulp, which, when it has hardened, can be used for shoe heels and inner soles; nothing is wasted—perhaps because there is not always enough skins to meet the demand for leather, and the manufacturers have learnt the wisdom of the old proverb: "Waste not; want not."

## SABO AND THE FLOOD.

By E. W. LEWIS.

**O**N sunny days Sabo's favourite place was by the lily-pool in the rose-garden, partly because his friend the frog was there, and partly because he liked to see his own face in the water.

One day he was sitting at the edge of the pool on a small mat.

It was really quite hot in the sun, although summer had not yet come, and, after a little while, Sabo, finding nothing to do and no one to talk to, fell into a doze. He nodded on the rim of the pool.

And while he nodded, it began to rain. It was not ordinary rain. It was worse than a thunderstorm, worse even than "cats and dogs." Soon the lily-pool was full to the brim, and the water flowed all over the rose-garden. It was like the flood at the beginning of the world. The rising water was covering everything. The hedges disappeared. Soon, nothing but the tall chimneys of the house were seen above the flood. They, too, gradually went under. And still the rain came down in sheets, as if it would never stop.

In a little while Sabo might have been in the middle of the Atlantic Ocean, except that there were no waves. On all sides now, and as far as he could see, there was nothing but water—"water, water everywhere"—and he floating there alone on his mat.

As the flood rose higher and higher, the sky seemed to come down nearer and nearer, and Sabo thought that if the rain kept on much longer, he would bump his head against the

sky. Sabo wondered what would happen if he kept on going up in this ridiculous way, and he crouched down upon his mat and waited.

Then all of a sudden it *did* stop. Sabo looked round about him. There was nothing to be seen except water which sparkled and gleamed in the sun. Nothing rose above it, not the top of a tall tree, not the weathercock on a church steeple—nothing! The world was drowned. It was all down there underneath the flood. What was he to do?

No sooner had he asked himself this question than looking up, he saw the branch of a tree hanging down from the roof of the sky. It was quite near to him, and he thought he saw



which looked like

"nuts. The

sight of them

made him feel

hungry. So, catch-

ing hold of

the branch, he

climbed on to it.

Yes, they were

coco-nuts! And

by knocking two

of them together he

managed to crack them,

and he drank the milk

and began to eat. The

branch swung gently in

the breeze. Sabo was soon

warm and dry, and after he

had made a good meal of

coco-nut and was feeling

quite comfortable and jolly, up there above the world, sitting in the very sky, he began to think of what he must do.

And, looking down, through the leaves, he saw that the water had already sunk far, far below him! He slipped down to the tip of the branch, but he was dangling in space. He clung on and climbed up the branch again. He could see the mat floating on the surface of the water—a small speck in the distance below him. If only he hadn't been so silly as to leave it! Oh, dear, what a pickle he was in! What would become of him? Would he remain up there for ever in the roof of the sky? Would he become a star at night? Would Isobel look up and see him, and say: "There is Sabo! He's a star!"

He tried to comfort himself by munching some more coco-nut, and while he held the nut in his hands, an idea came to him. He would pack himself inside the nut, and drop it down, it was better to drop and chance it, than stay for ever up there! So he scooped out the coco-nut, and got inside it. It was a tight fit, for the nut was not a big one. So much the better. He wouldn't be likely to fall out on the way down. Then he let go!

It was a lovely feeling, dropping, dropping, faster and faster down through the air, like a stone. Then—a tremendous splash! And Sabo awoke to find that he had toppled off the mat into the lily-pool, and there he was kicking about in the water! It had been a dream!

It did not take him long to get out of the pool, and he lay on the mat, drying himself in the sun.





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## Edinburgh Programme.

Week Beginning Sunday, June 29th.

### SUNDAY, June 29th.

- 2.0-3.30. Programme S.B. from London.  
 8.30-9.0. The Very Rev. E. L. HENDERSON,  
 Rector of St. Mary's Cathedral, Re-  
 ceives Visitors. Hymns by the  
 Choir.  
 9.0-10.0. Programme S.B. from London.

### MONDAY, June 30th.

- 3.30-4.30. Dundee Palais de Danse Band.  
 5.0-6.0. CHILDREN'S CORNER.  
 7.0-7.15. Programme S.B. from London.  
 7.15-8.0. PROF. J. S. NICHOLSON, D.Sc.,  
 L.D.S., F.R.S.E., F.R.S., F.R.S.S.,  
 at 10.0. Lecture: "The Social Economy"  
 at 11.0. Lecture: "The Social Economy"  
 Local News.  
 8.0-9.0. Programme S.B. from London.

### TUESDAY, July 1st.

- 5.0-6.0. CHILDREN'S CORNER.  
 7.0-8.0. Programme S.B. from London.  
 8.0-9.0. The Very Rev. E. L. HENDERSON,  
 Rector of St. Mary's Cathedral, Re-  
 ceives Visitors. Hymns by the  
 Choir.  
 9.0-10.0. Programme S.B. from London.

### WEDNESDAY, July 2nd.

- 3.30-4.30. Dundee Palais de Danse Band.  
 5.0-6.0. CHILDREN'S CORNER.  
 7.0-7.15. Programme S.B. from London.

### THURSDAY, July 3rd.

- 5.0-6.0. CHILDREN'S CORNER.  
 7.0-7.15. Programme S.B. from London.  
 7.15-8.0. Programme S.B. from Aberdeen.  
 8.0-9.0. Programme S.B. from London.

### FRIDAY, July 4th.

- 3.30-4.30. Dundee Palais de Danse Band.  
 5.0-6.0. CHILDREN'S CORNER.  
 7.0. NEWS and WEATHER FORECAST  
 S.B. from London.  
 G. A. ATKINSON. S.B. from London.  
 Local News.

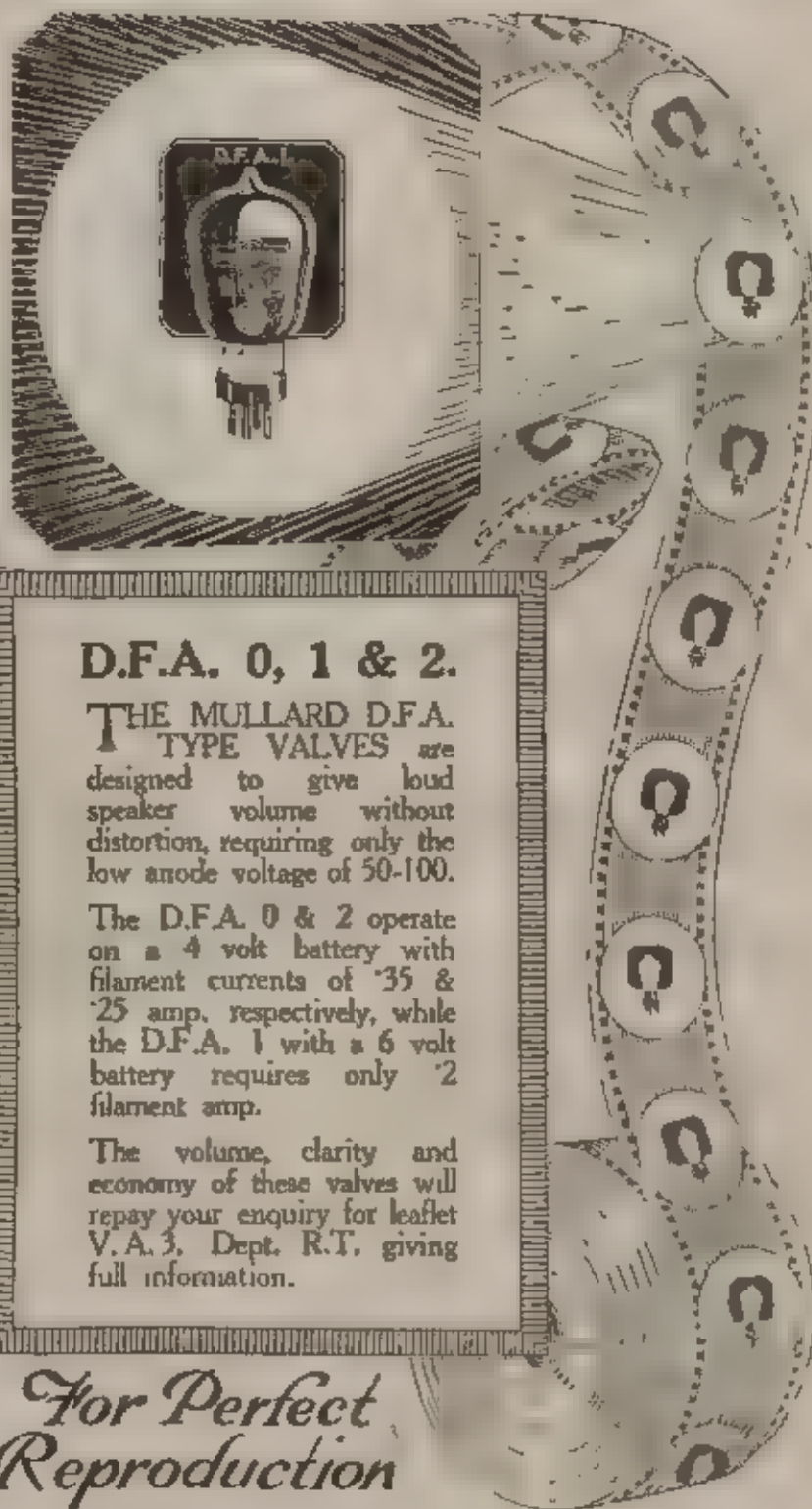
### Classical Evening.

- 7.30. W. WORSLEY, J. W. E. F. WORSLEY  
 Introduction and First Movement  
 7.38. MAISON. J. H. HENDERSON. (M. 110-  
 115).  
 "Non so più cosa son" (Pigaro) (V. 1) Mo.  
 "Allo so" ("The Magic" (V. 1) Mo.  
 7.53. CHESTER HENDERSON. (M. 110-  
 115).  
 8.0. Marie Richardson.  
 Der Nussbaum (Schumann).  
 8.13. Wind Quintette (Slow Movement and Finale).  
 8.30. Chester Henderson.  
 8.55. Quintette for Piano and Wind Instru-  
 ments in E Flat (Op. 16). (Beethoven).  
 9.10. Chester Henderson.  
 9.15. Melodie (Chopin).  
 9.20. Speed (No. 1) (Pepper).  
 9.25. Maria Richardson.  
 "Berceuse" (Paganini).  
 "Arabian Girl" (Boccherini).  
 "Chanson d'Amour" (Holst).  
 9.30. Quintette in E Flat (Slow Movement and Finale).  
 10.0. NEWS and WEATHER FORECAST  
 S.B. from London.  
 Local News.  
 10.30. Close down.

### SATURDAY, July 5th.

- 5.30-6.30. CHILDREN'S CORNER. S.B.  
 from Aberdeen.  
 7.0-12.0. Programme S.B. from London.  
 Answerer G. L. Marshall.

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B.T.H. Headphones  
can be worn for hours  
without discomfort.  
The headphones are  
light and are  
so constructed that they  
cannot do any harm.



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are supreme in all respects—in sensitiveness, tone, permanence, and comfort. Although fitting closely to the ears, and thus excluding extraneous sounds, very little pressure is exerted, and they can be worn for hours without discomfort.

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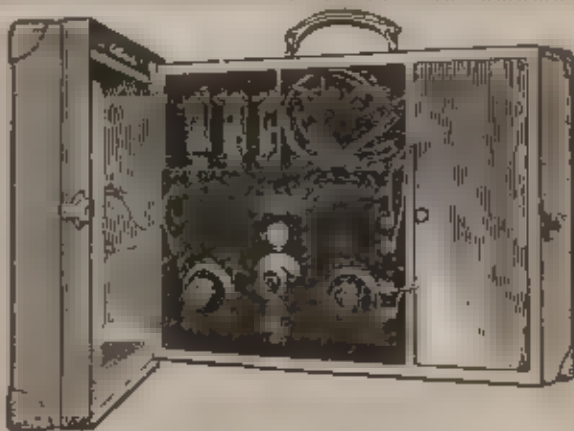


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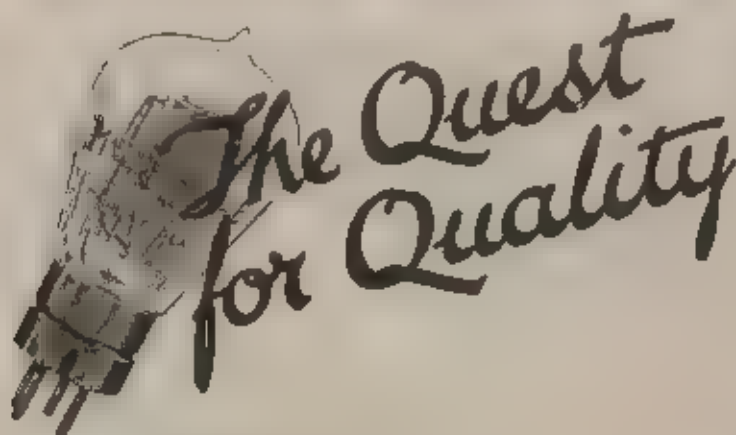
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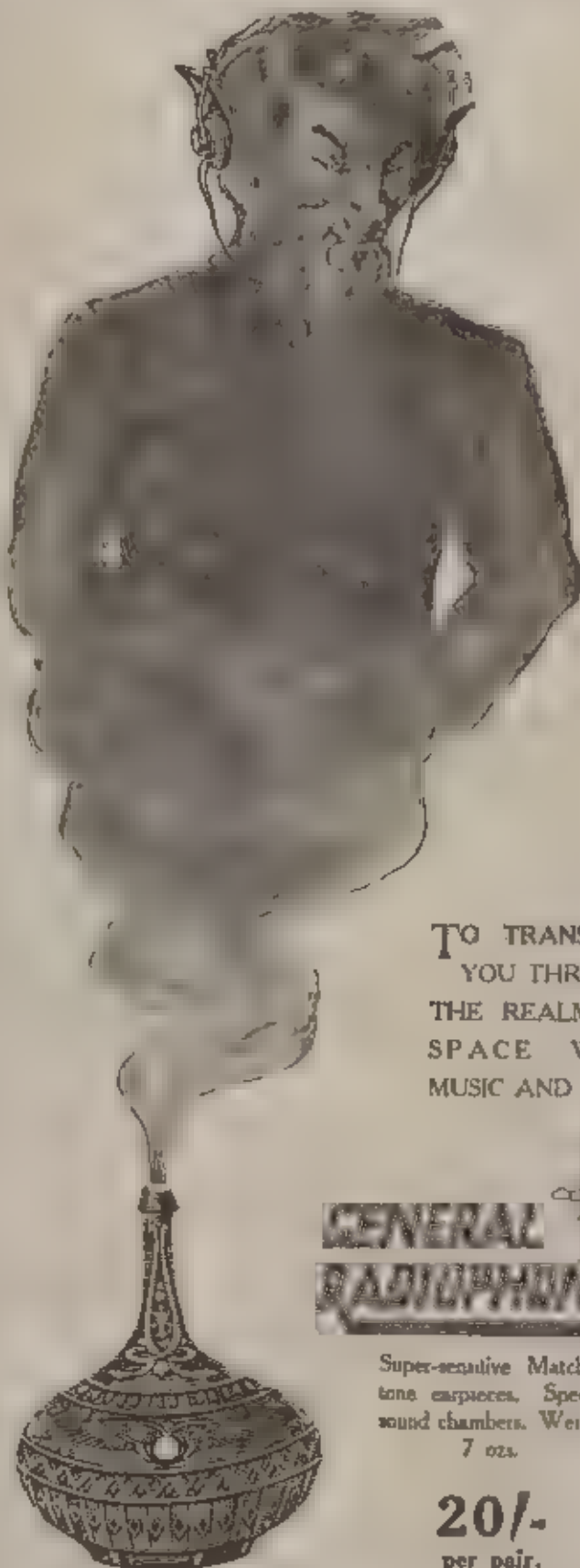
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"I received the loud speaker. I must say I am very pleased with the results. Please put three more on order and deliver one at your earliest. (Signed) W. R."

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"The 'Sparta' Loud Speaker is supreme in tone, workmanship and price, and will make a name for itself before it has been on the market long. Its excellence is marked. From a satisfied user. Wishing you every success. (Signed) J. A. G."

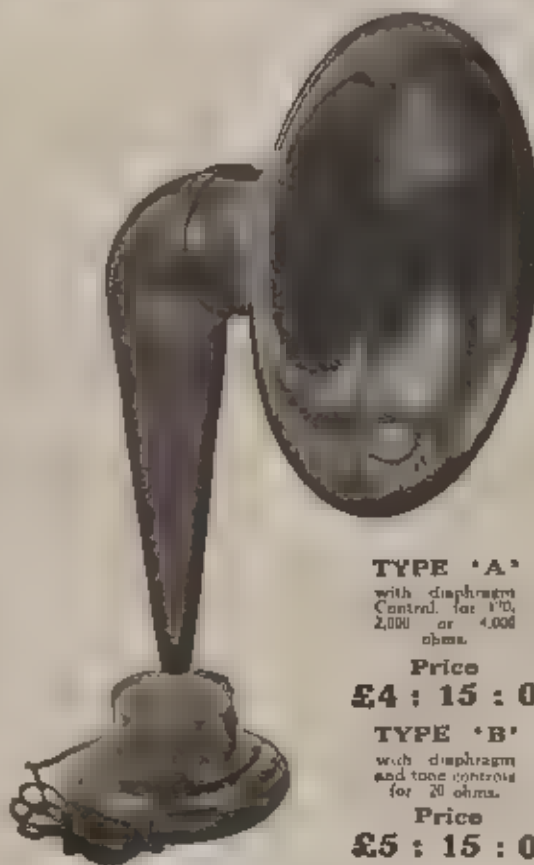
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TYPE 'A'  
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WORKS, LTD.,  
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## FULLER TONE IMPROVERS.

These devices, which have proved so successful in our Type 'B' Loud Speaker, are also supplied separately and complete, in polished cases, to be used with Low Resistance 'Phones or Speaker.

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"With regard to the performance of the loud speaker, this is quite exceptional. In comparison with three of the best known varieties on the market, one of which costs more than twice as much, the 'Fuller' gives a greater degree of amplification, but what is far more important, the reproduction is immeasurably better in tone."

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To sum up, I think the 'Fuller' Loud Speaker, given suitable publicity, has an assured future owing to its exceptional merits."

It has impressed me so much that I should like to keep the one sent me for my own use, and would be grateful if you would ask Fullers to invoice me accordingly. (Signed) H. G. A. K."

"During a visit to England not long ago, your 'Sparta' Loud Speaker was recommended to me as one of the best on the market." (Signed) K. B.

"Seeing your Advert, 'Worth Listening To,' I agree with you. I have tried several makes, but I cannot get one to equal yours."

"I am sending you a photo of you to use it. Your 'Sparta' is capable of giving the purest reproduction I have ever heard." (Signed) P. C. K."

"I purchased one of your Loud Speakers type H.H.A., in preference to five other well known makes. I have since every night received all the D.B.C. stations on it. The set I have is a three-valve 1-1-1—the volume of sound and clarity of tone is astonishing, and seeing that L.F. transformer is only a cheap one, I wonder what it would be with a good one."

"I must thank you for your kindness in sending the Speaker down on approval, and am pleased to tell you that it beat an and a speaker for quality and natural rendering." (Signed) S. M.

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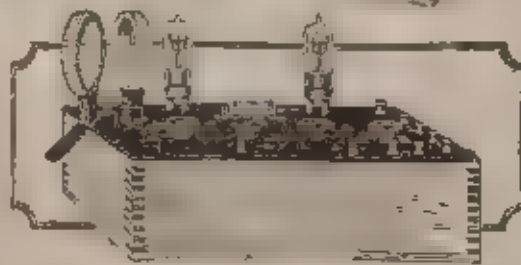
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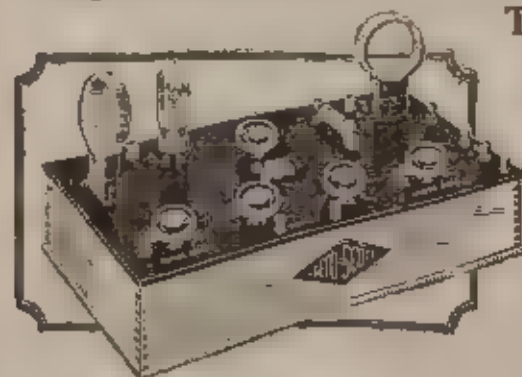
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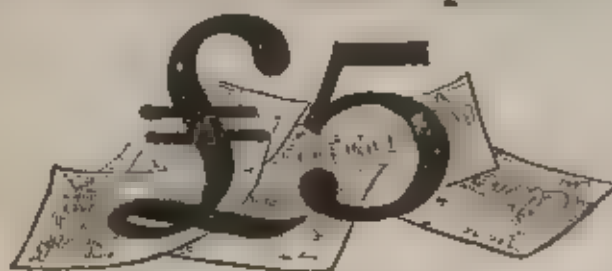


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